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ABSTRACT

This publication provides detailed information for teachers on 56 instructional radio broadcast offerings for South Carolina schools. In the table of contents, grade levels are suggested for each program. The guide then summarizes each program lesson briefly and suggests classroom activities related to the radio lesson. For some programs, overviews of the entire series are also included. Suggestions for related activities vary, and include ideas for use before, during, and after the broadcasts, though not all types of activities are included for all programs. For some programs, discussion questions, vocabulary, and word lists, program objectives, program concepts, and program excerpts are also provided. The description of a program on listening skills includes sample activity worksheets. (LMM)

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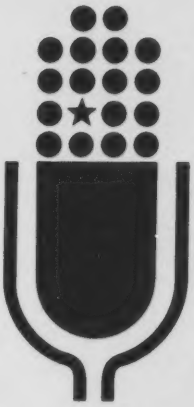

INSTRUCTIONAL RADIO TEACHER'S GUIDE 1981-82

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*New Series

ACT IT OUT

LESSON 1
Say It With Movement

Summary: The first step in acting is to help students develop freedom in the use of their bodies. This is accomplished through pantomime, which is defined as communication through bodily movement and facial expression. In this program, the students learn about pantomime and are invited to perform some along with us. They also meet Uncle Mildew, a cantankerous old fellow who will appear in several programs in the series.

Activities after the lesson: Allow students to take turns doing circus pantomimes. Pantomime different sports and games in the classroom. For good language practice and reinforcement, have students pantomime words from their spelling word lists, and words from their reading and social studies vocabulary.

LESSON 2
Mime and Music

Summary: Uncle Mildew has some good ideas for pantomime activities. As a result, listeners learn how to mime the playing of musical instruments and how to move in response to rhythm and music.

Activities after the lesson: Have the students do group and individual pantomimes in response to rhythm and music. Continue to use words from other curriculum areas as the basis for pantomime games.

LESSON 3
Work, Work, Work

Summary: Student listeners warm up by moving to the sound of the moog, an electronic instrument. Next they are introduced to "mirror" pantomimes. The bulk of the program is devoted to pantomiming work motions. Listeners are invited to join us in miming such activities as shovelling, typing, hoisting a sail, hammering.

Activities after the lesson: Encourage students, in groups and individually, to perform various work pantomimes. Prepare an assembly program based on work songs accompanied by pantomime.

LESSON 4
Mood and Feeling

Summary: In this program, students are introduced to mood and sense memory pantomimes. Now the students show not only what they are doing, but how they feel about what they are doing (anger, disappointment, surprise, fear). Mood pantomimes invariably involve use of sense memory. Listeners learn about pantomimes centered around the five senses. Listeners also visit a fun house where there is ample opportunity to perform sense memory and mood pantomimes.

Activities after the lesson: Continue to do sense memory and mood pantomimes. Play the game, "In the Manner of the Adverb." The game is played as follows: One child goes out of the room. The rest of the class and the teacher choose an adverb (happily, fearfully, smugly, etc.). The child then returns to the room and asks his classmates to perform various pantomimes in the manner of the word chosen. For example, if the word chosen is "fearfully," the child might say, "Sam, let's see you ride a bicycle in the manner of the word." Sam would then have to pantomime riding a bicycle fearfully. The child calls on others until he guesses the adverb.

LESSON 5
What's the Story?

Summary: In this program, students learn to understand cause and effect and sequence of events in language and thought through pantomime. Some "before and after" situations are explored. Key words and phrases are given to help children plan a sequence of events pantomime. For example, during the program we suggest two phrases—"roller skate" and "band aid." After the program, a volunteer mimes the events connecting those two phrases. Emphasis is placed on "telling the whole story," with connecting details, in pantomime.

Activites after the lesson: Perform cause and effect and sequence of events pantomimes suggested by the words and phrases given during the program. Stress cause and effect, sequence of events and ideas, and "telling the whole story" in all classroom activities. To encourage silent comprehensive reading, write short stories on cards. Have children read and then pantomime them.

LESSON 6
Say It and Play It

Summary: Your students are now ready to add dialogue. During the first five programs, they have learned to use their bodies and facial expression to communicate. They are now free to use words. During the program, voice quality, audibility, characterization and the listening behavior of an audience and actors are discussed. Listeners hear an improvised dramatization of "The Boy Who Cried Wolf."

Activities after the lesson: Make and display a chart of rules for basic dramatization as follows:
—Listen to each other.
—Use you own words to tell the whole story.
—If you're part of the audience this time, listen carefully so that you can talk about what happened when the scene is over.

LESSON 7
Set the Scene

Summary: During the program, listeners will hear student actors planning the action of improvised scenes. The students then perform the improvisations. Evaluations are directed toward plot and characterization.

Activities after the lesson: Allow students to improvise scenes heard on the program. To motivate original improvisations, give groups of students the last line of an improvisation. For example, "I knew she was the one all along." The students plan and improvise a scene which ends with the assigned last line.

LESSON 8
Get Involved

Summary: Another kind of improvised drama is role play. Here the student acts out scenes drawn from reality. He may be himself in a tight situation or in a pleasant one. He may be the corner policeman, the local shopkeeper, a doctor, a teacher. During the program, listeners will hear students planning and enacting several role plays.

Activities after the lesson: Use situations drawn from the students' experiences for role play in the classroom. Some possibilities might include the following:
—Conficts between siblings over household duties, the TV set, etc.
—Teacher-student confrontations over homework, lateness
—Being new in a school or neighborhood
—Shopping
—Visiting a dentist or a doctor

Role play can help children deal with real problems. Such subjects as fear of the neighborhood, drug abuse, family problems can be used for role play if students and teachers are willing. Consult the school guidance counselor for help with this kind of role play.

LESSON 9
Oldies But Goodies

Summary: Fairy tales and fables made excellent subjects for creative dramatics. They are good because they deal in universals: the witch or beast to be scared of, the rejected child, the misunderstood, the poor. Most of us respond to these tales because they strike a responsive chord. On this program, listeners will hear student actors plan and improvise a scene from "Hansel and Gretel." The importance of following the main story line is emphasized.

Activities after the lesson: Plan the action for and improvise some fairy tales and fables. Stories which make excellent material for improvisation include the following:
"The Boy Who Cried Wolf"
"Hansel and Gretel"
"The Emperor's New Clothes"
"Alice in Wonderland"
"Rumpelstilskin"
"The Wizard of Oz"
"The Three Wishes"
"Stone Soup"

If teacher and students feel they have produced some effective dramatizations, they can be polished and rehearsed for assembly or inter-class presentation. The last program in this series is devoted to this kind of presentation.

LESSON 10
Going Through Drama

Summary: Improvising scenes from social studies and literature reinforce learning in these areas. This program deals with the application of creative dramatics and role play in areas of learning. Listeners will hear students improvise several scenes drawn from history and social studies.

Activities after the lesson: Students are often required to form committees for the purpose of researching and reporting. Suggest that some committees give their reports as improvisations or skits. Tape improvised "radio interviews" of historical figures. Use shopping improvisations to dramatize and reinforce mathematical concepts.

LESSON 11
Story Theatre

Summary: Recently a group of highly skilled actors presented a program of fairy tales and fables on Broadway. The collection of tales was entitled "Story Theatre" and it was very successful. Although the action and dialogue were rehearsed and memorized, the scenes grew out of improvisations. During the program, listeners hear "The Golden Goose" from Story Theatre.

Activities after the lesson: Have students reenact "The Golden Goose." Plan and improvise other fairy tales and fables. During the planning stage, review the rules for basic dramatization.

LESSON 12
Conflict

Summary: The key to all drama is conflict. Sometimes it is conflict between people. Sometimes it is hidden emotional conflict inside one person. In any case, conflict is what makes a story or scene happen. In this program, we discuss the concept of conflict. Several scenes are heard which exemplify conflict situations.

Activities after the lesson: Use the suggestions made during the broadcast for conflict improvisations in the classroom. Have students contribute their own conflict situations for dramatization and role play.

LESSON 13
Mystery

Summary: During the broadcast, students hear a dramatization of "The Magic Shop" by H.G. Wells. The importance of the elements of suspense and mood in mystery drama is discussed. The elements of surprise and the transformation of the ordinary to the terrifying and mystery are also discussed.

Activities after the lesson: Allow students to dramatize the mystery story heard on the program. Evaluate the dramatizations in terms of suspense, mood and characterization. Encourage students to read mysteries to find new material for improvisation. Listen to the series, "Tales of Mystery and Imagination" for additional stories suitable for mystery dramatization.

LESSON 14
Comedy

Summary: On this program, students hear a famous comedy situation dramatized. The scene is from Anatole Frances' classic satire, "The Man Who Married A Dumb Wife." Uncle Mildew plays a leading part, and he's very proud because he's become an accomplished actor.

Activities after the lesson: Improvise the scene heard during the program. Allow students to role play comic situations experienced in real life. Encourage students to suggest funny stories or books they've read on their own or in class. Listen to the series, "Meet Barney Bookworm" for additional comic material.

LESSON 15
Carry On!

Summary: Teachers may recall how many times they were uncomfortable spectators at assembly performances where the children moved and spoke like robots. The aim of this program is to help teachers and students revitalize assembly productions. Successful student productions begin with pantomime, improvisation and role play. "Playmaking"—which is building a play from improvisation to final production—is outlined during the program.

Activities after the lesson: Choose a story or play for an assembly program. Prepare for production using the guidelines established during the broadcast.

THE ADVOCATES IN BRIEF

INTRODUCTION: "The Format"

Michael Dukakis, moderator of THE ADVOCATES on prime time television and former Governor of Massachusetts, guides viewers through each of the 20 TV debates. In a courtroom setting, two advocates argue their opposing points of view and support their cases with the testimony of authoritative witnesses, who are subjected to cross-examination. Mr. Dukakis' comments provide continuity and offer students a perspective on the development of the "Pro" and "Con" arguments.

Several advocates appear throughout the course of the 20-program series. Boston lawyer Margaret Marshall, Harvard Law Professor Charles Nesson, TV and radio commentator Avi Nelson, and others. Students will recognize economist John Kenneth Galbraith, Senator Edward M. Kennedy, California Governor Jerry Brown, columnist James Buckley and environmentalist Barry Commoner among the notable witnesses who lend their expertise to THE ADVOCATES IN BRIEF.

THE ADVOCATES, the award-winning public affairs television series produced by WGBH Boston, is now a more flexible and more accessible educational resource. Twenty ADVOCATES programs from prime time television have been condensed into half-hour programs especially for classroom use. Each program has been carefully edited to preserve the substance and energy of the original debate on public television.

THE ADVOCATES IN BRIEF presents an open-ended teaching opportunity. The 30 minute programs can be used in junior high, high school and adult education classes as part of a course or teaching unit, or as enrichment. The may be used to supplement social studies, language arts and a variety of other subjects.

THE ADVOCATES IN BRIEF presents controversial questions ranging from domestic policy issues such as nuclear power, journalists' privilege, and trucking deregulation to foreign policy issues such as international control of undersea mining, Puerto Rican statehood and the price-setting power of OPEC.

"The issues presented on THE ADVOCATES IN BRIEF were chosen for their timeliness and their utility as current affairs material for high school, junior college and adult education classes," said Project Director Lynne Auker.

This radio series is just one component of THE ADVOCATES IN BRIEF project produced by the WGBH, Boston. The project also includes instructional television programs on the same subjects broadcast during school hours over the S.C. ETV Network (check your ITV Resources Book for schedules and channels). A comprehensive teacher's guide to THE ADVOCATES IN BRIEF radio series is available upon request from your building coordinator or by writing the Office of ITV and Radio.

LESSON 1
Truants, Runaways and Incorrigible Children

Should we end the courts' authority over truant, runaway, and incorrigible children? Advocates Charles Nesson (Pro) and Margaret Marshall (Con) argue if the juvenile courts actually harm these young people, called "status offenders," by sending them to institutions for rehabilitative "treatment."

LESSON 2
CIA Covert Action

Should our foreign policy include covert operations by the CIA? Advocates Barney Frank (Pro) and Margaret Marshall (Con) debate the effectiveness of secret operations abroad and whether such secrecy also does damage to our system of government. Former CIA Director William Colby is a witness.

LESSON 3
Journalists Sources

Should journalists have the right to protect their sources? Advocates Charles Nesson (Pro) and Avi Nelson (Con) argue whether journalists should have special privileges of confidentiality, especially when they conflict with other constitutional guarantees like that of a fair trial. Former TV news correspondent Daniel Schorr appears as a witness.

LESSON 4
Competency Testing

Should your state require a minimum competency test for high school graduation? Advocates Lew Crampton (Pro) and Renault Robinson (Con) debate whether we need a minimum standard, whether a fair test can be developed to measure competency, and whether it should be used to deny diplomas.

LESSON 5
Seek to Break OPEC

Should the United States move to break the price-setting power of OPEC? Advocates Avi Nelson (Pro) and Margaret Marshall (Con) argue whether we have any real strategy choices in dealings with OPEC in the Mideast.

LESSON 6
Nuclear Power Plants

Should we stop construction of nuclear power plants? Advocates Anthony Roisman (Pro) and Avi Nelson (Con) debate the desirability of phasing out nuclear power as an energy source, and what we should do to regulate it. Barry Commoner, leading exponent of solar power, is featured as a witness.

LESSON 7
Legalize Marijuana

Should we legalize marijuana? Advocates Avi Nelson (Pro) and William Rusher (Con) focus on the question of the individual's right to privacy and personal freedom versus the right of society to regulate drugs that affect the health of its members. Columnist James Buckley is among the witnesses appearing in the debate.

LESSON 8
Seabed Mining

Should the United States agree to International control of undersea mining? Advocates Randall Robinson (Pro) and Lew Crampton (Con) debate the moral and economic questions of whether the U. S. should relinquish control of seabed mining sites to nations with no capability to exploit them.

LESSON 9
Kids' TV and Advertising

Should the Federal Trade Commission ban advertising on children's television? Advocates Nicholas Johnson (Pro) and Edwin Diamond (Con) debate whether any advertising to children is deceptive and unfair and discuss the merits of limiting what can be advertised to children and when.

LESSON 10
Trucking Deregulation

Should Congress deregulate trucking? Advocates Barney Frank (Pro) and Lisle Baker (Con) debate whether the current Federal rate-setting policies and rules for entry into the industry are in the interest of shippers, carriers, drivers and the consuming public. Senator Edward M. Kennedy appears as a witness on the program.

LESSON 11
South Africa-U. S. Relations

Should the United States encourage withdrawal of investment from South Africa to promote political change? Advocates Randall Robinson (Pro) and Roger Risher (Con) argue the economic and moral impact of our country's investment in a state fostering apartheid and white majority rule.

LESSON 12
Balanced Budget

Should there be a constitutional amendment requiring a balanced federal budget? Advocates Avi Nelson (Pro) and Barney Frank (Con) debate the wisdom of forcing Congress to balance federal income (taxes) and federal expenditures. California Governor Jerry Brown and economist/author John Kenneth Galbraith appear as witnesses on opposite sides of the questions.

LESSON 13
National Service

Should we have a system of compulsory national service for all young Americans? Advocates Paul "Pete" McCloskey (Pro) and Lew Crampton (Con) argue whether every citizen should be obliged to serve the country through the military, the Peace Corps, or some other form.

LESSON 14
Death Sentences

Should your state carry out death sentences? Advocates Avi Nelson (Pro) and Margaret Marshall (Con) debate the issue of capital punishment in light of a resurgence of executions in states where "sufficient judicial process" has overcome the constitutionality bar to the death penalty.

LESSON 15
Puerto Rico

Should Puerto Rico become a state, a commonwealth or an independent nation? Advocates Joaquin Marquez (Pro-Statehood), Jaime Fuster (Pro-Commonwealth) and Fernando Martin (Pro-Independence) examine the special relationship of Puerto Rico to the United States and debate the economic and social consequences of three possible governmental structures. The program is bi-lingual with direct examination in English and cross-examination in Spanish.

LESSON 16
Federal Medical Care

Should the federal government guarantee comprehensive medical care for all Americans? Advocates Patricia Butler (Pro) and William Rusher (Con) debate a proposed national health care plan in which the government would pay for all medical expenses and set doctors' fees and hospital charges.

LESSON 17
Preferential Treatment in Hiring

Should public institutions be permitted to give preferential treatment to minorities in hiring and admissions? Advocates Laurence Tribe (Pro) and Larry Lavinsky (Con) argue whether giving preference to minority applicants on the basis of race is consistent with both "affirmative action" and the American ideal of equality of opportunity.

LESSON 18
Veterans' Preference

Should we cut back veterans' preference for state and federal jobs to provide more opportunity for women? Advocates Margaret Marshall (Pro) and Avi Nelson (Con) debate a proposal limiting the preference for veterans, currently "lifelong", to "one time only" within fifteen years of leaving the service.

LESSON 19
Palestinian Self Determination

Should the United States support "Self-Determination" for Palestinians in a Middle East peace settlement? Advocates Fouand Ajami (Pro) and Morris Abram (Con) examine the political and territorial demands of the Palestinians and the potential impact of a U. S. policy allowing them a free choice of government. George Ball, former Under Secretary of State, is one of the witnesses.

AMERICAN FOLK TALES

LESSON 1
Captain Kidd's Treasure

Summary: Captain Kidd and his family lived in New York City during the days when our country was a British colony. Kidd was an honest sea captain who was ordered by the English government to hunt down pirates, but he instead turned pirate himself.

After the broadcast: At his trial, Capt. Kidd claimed he was innocent. The evidence suggests he may have been forced into piracy. Have a student prepare a report on this evidence. Stage a mock trial in which Kidd is tried and a student jury decides as to his guilt. What other famous Americans, real and in fiction, have faced trial? (Peter Zenger, Tituba of Salem; Philip Nolan, The Man Without a Country; The Devil and Daniel Webster).

LESSON 2
Sweet Betsy From Pike

Summary: Sweet Betsy and her "feller," Ike, and their two yoke of oxen, one spotted hog, a tall Shanghai rooster, and an old "yaller" dog leave their home in Pike County, Missouri, for the gold fields of California. On the way, Betsy and Ike run into many hardships and adventures.

After the broadcast: Write the lyrics in your notebook to this popular folk song so you can "sing along." Draw a map of the route Betsy and Ike travel from Missouri to California. Locate Pike County, Missouri, on a map. Bring other humorous or comic folk songs to class. Make up your own lyrics about further adventures of Betsy and Ike.

LESSON 3
The Mule Humans

Summary: Many people are superstitious and believe in lucky and unlucky actions and events. A Kentucky legend says that if you make one careless bad wish against a person on "Amber Day," the wish will come true and bring bad luck to both of you.

After the broadcast: Do you believe that certain days, Friday the 13th for example, are unlucky? Make a list of common superstitions. Find out what the Greek word for "amber" is and what it means. Read another mountain folk tale and tell it to the class. What mountain country folk songs can you find? Some people today still believe in spells and magic. See if you can find some examples of this.

LESSON 4
Febold Feboldson

Summary: By transporting the hot desert sands of Death Valley to the snowy plains of Nebraska, Febold Feboldson helps the '49ers reach the gold fields of Nebraska.

After the broadcast: What was the year of the great gold rush to California and how was this discovery made? What were some of the songs the '49ers sang? Write the lyrics to some of them in your notebook and learn to sing them. Don't forget to include "California" and "Oh, Susanna." Draw a map of Nebraska and mark these places on it: the state capital, Lincoln; Medicine Bow; Omaha; Ogalla; Tecumseh; Fremont; Kearney; Court House Rock; the North Platte River. What are Nebraska's principal industries today?

LESSON 5
Casey Jones

Summary: This is the story of John Luther (Casey) Jones, the famous railroad engineer. He was renowned for hs speed, and he loved to blow the train whistle. Trying to make up lost time, Casey met with another train. He ordered his foreman to jump while he remained with the train, one hand on the brake and the other on the whistle cord.

After the broadcast: Write the lyrics for this famous folk song in your notebook and learn to sing it. There are many well-known railroad songs. See how many you can find. What do these lyrics mean?: "Casey mounted to the cabin with his orders in hand, and he took his farewell trip to the promised land?" Why were trains in the early days often called "the iron horse?" Explain these railroad terms: crossties; rails; gauge; boxcar; caboose.

LESSON 6
Pecos Bill and His Bouncing Bride

Summary: This is one of the many stories about a mighty hero of the old West, Pecos Bill. Pecos falls in love with Slew-Foot Sue, tomboy daughter of an English Duke. Sue's attempts to ride Widowmaker, Pecos Bill's bucking bronc, makes for wild and comic results.

After the broadcast: Make a list of the things Pecos Bill is said to have invented. Learn to sing this popular folk song. Since Pecos Bill is a famous American folk hero, you wil find many stories about him. Read one and tell it to the class. According to our story, why do coyotes howl? Draw a picture of cowboy boots; chaps; spurs; quirt; saddle. What do these cowboy terms mean: "ride fence"; roundup; Boot Hill; cantle; chuck wagon; dogie; mustang; bulldogging. What is a "tenderfoot?"

LESSON 7
The Cardiff Giant

Summary: A huge stone figure is dug up in a pasture. The farmer on whose land it is found and several scientists declare the figure is a prehistoric giant turned to stone. The story is based on a historically true hoax.

After the broadcast: Make a list of other famous giants. Choose one of them to make a report on. (Paul Bunyan; King Og; the Titans; Goliath are examples.) Write the meaning of these words in your notebook and add them to your vocabulary: petrified; prehistoric; hoax. How does an object become pertrified? Another famous hoax very similar to "The Cardiff Giant" is that of the "Piltdown Man." Make a report on this scientific fraud. One of P.T. Barnum's favorite sayings was "There's a sucker born every minute." Who was P.T. Barnum and why would he have been interested in "The Cardiff Giant?" What are some real "marvels of the 19th century?"

LESSON 8
Tony Beaver Invents Peanut Brittle

Summary: Tony Beaver is the legendary hero of the lumber camps of our South. His logging camp was made of gigantic, hollowed-out melons. One day Tony invents peanut brittle quite by accident. It all began when he tried to save a nearby town from destruction by flood.

After the broadcast: Find a recipe for peanut brittle. Make some and bring it to class. What are the ingredients? What was unusual about the buildings and furnishings of Tony's camp? Write these logging camp terms in your notebook and look up their meanings: peavey; conifers; deciduous; high-climber; two man cross-cut saw; bull chain. How do "fallers" aim a tree correctly? Why must logs be washed before they are sawed?

LESSON 9
The Cowboy-Sailor

Summary: This is the folk tale of Bowleg Bill, a cowboy from Wyoming, who was born in New England. On a visit home Bill and his pal, a sea serpent, decide to rescue a lady imprisoned by a magician inside a whale.

After the broadcast: Locate on a map the state of Wyoming and these famous places: Cheyenne; Yellowstone Park; Devil's Tower; Cody; Ft. Laramie. The state flower of Wyoming is the Indian Paintbrush. Find or draw a picture of this flower. Wyoming's state flag has a buffalo on it and its automobile plates include a bucking bronc. Why do you think they use these animals as symbols? Why is Wyoming called the "Equality State?" Make a report on the famous Loch Ness sea monster. Find other stories of monsters or dragons. Are Bowleg Bill and his friend, the sea serpent, following the medieval knightly code of honor and conduct?

LESSON 10
Johnny Appleseed

Summary: This is the story of Jonathan Chapman, known to the early pioneers as "Johnny Appleseed." Johnny spent his life befriending man and beast and helping the colonists build homes and tame the wilderness. He left behind him a living reminder of his good deeds with the beautiful apple trees that grace our land and fill the needs of man.

After the broadcast: Apples are often mentioned in early legends, poems, and books. See how many stories about the apple you can find. How many kinds of apples can you name? (Example: Delicious, Winesap, McIntosh). Make a list of the many things that can be made from apples. See if your list compares with that in the song. Apples have these important minerals in them: Phosphorous, calcium, iron, potassium. Why are they important? The Benets have written a fine poem about Johnny Appleseed. Read it to the class and write your own poem about this famous hero.

LESSON 11
The Birds of Killingworth

Summary: The farmers of a New England community order all the birds destroyed as enemies of their crops. Later, these farmers have much cause to regret this action. Their crops fail and the farmers miss the music of the songs of the birds.

After the broadcast: Why did the farmers at first believe the birds were their enemies? Why and how did the birds return to Killingworth? Who defended the birds at the Town Meeting and why did the farmers pay no attention? One of our songs says, "The Birds Have a Language All Their Own." Do you believe this? What is the purpose of a Town Meeting and how does it work? Another of our songs points out the need to keep "The Balance of Nature." Why is this important?

LESSON 12
Willie, the Baby Whale

Summary: To discourage the New England seamen from hunting so many whales, Willie the baby whale decides to make an example of the most notorious whaler, Capt. Pruett. His plan includes the invention of the "Nantucket Sleigh Ride."

After the broadcast: What is a "Nantucket Sleigh Ride?" What important industries were dependent on whaling? Define these terms about whales: flipper; mammal; spout; fin; spermaceti; blowholes; flukes; blubber. There are two main types of whales: toothed and baleen. What is the difference between them? Have someone make a report on a famous story about whales "Moby Dick." Draw a picture of a harpoon; a whale; a whaling ship. What are these sea creatures: plankton; barnacles; crustaceans; squid?

LESSON 13
Paul Bunyan and the Fox

Summary: Paul Bunyan, the mythical hero of the lumberjacks of the north, was a frontier giant who had two remarkable pets: Babe the Blue Ox, and Elmer, the moose hound, who smelled a fox a dozen miles away. One day a thieving fox vanished inside Paul's camp and Elmer sniffed him out in a most unusual fashion.

After the broadcast: Dramatized one of the many tall tales told about Paul Bunyan. What is the historical background of the story? Why would you find a statue of Paul and his blue ox in Minnesota? In some stories, the fox is called Reynard. Read one of the Reynard stories; for what special human qualities is the fox famous? Paul Bunyan was a lumberjack or logger? Make a list of important things you use in

everyday life that are made from lumber. Draw a picture for your notebook of Paul Bunyan, the wily fox, or Elmer. Learn to sing a folk song of the lumberjacks.

LESSON 14
Sacajawea, Indian Heroine

Summary: The success of Lewis and Clark's exploration was a large part due to the help of an Indian princess, a Shoshone held hostage by the Cheyenne. This heroine of the Lewis and Clark expedition was called "The Birdwoman," or in her language, Sacajawea.

After the broadcast: Locate on a map the lands of the Shoshone and Cheyenne Indians. In what ways were the two tribes different; alike? Make a report on the Lewis and Clark journals. A river, mountain peak, and pass have been named after Sacajawea. In the city of Helena, Montana, there is a statue of Sacajawea and Lewis and Clark. Locate as many of these places as you can on a map. Write these Indian terms in your notebooks and their meanings: pemmican; travois; wigwam; moccasin; Happy Hunting Grounds; Shaman. What are some Indian words in use in our language today? (Examples: tomahawk, tepee; maize; wampum; pow-wow; moccasin.)

LESSON 15
Timothy Dexter, First Lord of America

Summary: Timothy Dexter, a poor leather worker, was born in Newburyport, Mass., twenty-five years before our Revolution. Timothy decided he wanted to better himself and become the richest man in town. In succeeding he became so self-important he called himself the "First Lord of America."

After the broadcast: There really was a Timothy Dexter and he profitably "carried coals to Newcastle" because of a coal strike. What were some of the other foolish business deals that turn out to be successful ones for Timothy? Why was the Revolutionary War money (the Continentals) thought to have no value? In what ways are the stories of Dick Whittington and Timothy similar? Draw a picture of the statue Timothy had carved of himself.

LESSON 16
John Henry and the Steam Drill

Summary: The hero of the railroad builders was a Negro, John Henry. According to song and story, he was a "steel drivin' man" who had heroic qualities and gigantic strength. He died to prove that men are always more important than the machines they invent.

After the broadcast: What sort of person was John Henry? Would you like him for a friend? Draw a picture of a steam engine and tell how it works. Write the lyrics to the song "John Henry" and "I've Been Working on the Railroad" and learn to sing them. Read a book on the early days of railroading and make a report. Why were the other workers so anxious for John Henry to win? What was the name of John Henry's girl?

LESSON 17
Mike Fink, Riverman

Summary: Mike Fink is a hero of the Ohio and Mississippi rivermen. He liked to brag he was half-horse, half-alligator, and the rest of him red-hot snapping turtle. But this King of the Rivermen met this match when he challenged a steamboat and when he played a prank on a lady who could lick her weight in wildcats.

After the broadcast: To go West, men piled their families and household goods on flatboats, rafts, or keelboats and floated down the Ohio into the Mississippi. Bring a picture or draw one of these boats. Draw a map of the route those pioneers would take by riverboats. In 1809, Robert Fulton invented the steamboat. Make a diagram of a steamboat and explain how it works. What cargoes did the riverboats haul in those days? Write the meaning of these riverboat terms: keel; rudder; port helm; paddle wheel; stern; bow; aft. Write the lyrics to some of the river folk songs in your notebook and learn to sing them.

LESSON 18
Davy Crockett

Summary: The frontiersman, Davy Crockett, was also a Congressman and brave soldier. He wrote his own life story and included in it some of the tall tales he loved to tell. Some of these tales are included in our dramatization. Crockett lost his life while defending the Alamo.

After the broadcast: Write the lyrics to the popular modern folk song, "Davy Crockett," in your notebook so you can sing them late for yourself. Read another of Crockett's adventures as he told it himself, and tell it to the class. Draw a picture of Davy Crockett in his coonskin hat or of a scene from one of his adventures. Find a picture of a raccoon and give a report about it. What is Crockett's explanation for the origin of the expression: "fast as greased lightning?"

LESSON 19
Old Stormalong

Summary: Alfred Bullrod Stormalong, or Old Stormalong as he affectionately came to be known as the legendary hero of American sailors. He was a giant of a man, a remarkable sailor, and a great whaling captain. One of his most outstanding feats was taking his great ship through the narrow English Channel by a most unusual method.

After the broadcast: The Navy today uses the initials "AB" to signify a certain rank. Our folk tale says these initials came from the first and second name of Old Stormalong. What do they stand for in the Navy? What was the "China Trade" and why was it important? Draw a picture of an octopus and be sure to put the correct number of arms or tenacles on it. What do these ship terms mean: furl; cable; "there she blow," mate; "hoist anchor," "aye, aye, sir?" Copy the lyrics to the folk song, "Stormalong," and some of the other famous sailor songs sung in the days of sailing ships.

LESSON 20
Kemp Morgan Smells Oil

Summary: Kemp Morgan has a wonderful nose with which he is able to smell the right spot to drill for oil. This is one of the many fabulous stories about his discoveries and adventures in the days when oil was first being found.

After the broadcast: Draw a map of the United States and indicate on it the states having a large number of oil wells. Do you have a friend who is overly sensitive about some physical trait as was Kemp Morgan? What can he do about it? Draw a picture of a divining rod and describe how it works. Write the meaning of these oil terms in your notebook: boomer; rig; gusher duster; drill. A man drilling for oil might strike a dry well, or what else might he find besides oil? Construct a model oil rig.

LESSON 21
Senor Salvador's Silver

Summary: In the old Southwest territory of what is now the state of New Mexico, there once lived a wealthy old rancher named Senor Salvador Gomez. Senor Salvador decided to divide his wealth between his children while he was still alive to see them enjoy it. The children were not grateful for long but instead became greedy and neglectful until they were taught a valuable lesson.

After the broadcast: Find some proverbs which might prove the moral of this story. (Money is the root of all evil; A fool and his money are soon parted; Put not your money in trust.)—Try to draw a picture of Senor Salvador's chest being opened by his greedy children. The famous folk song, "Red River Valley," is used in this story. Learn the lyrics and music so you can sing it. Shakespeare's "King Lear" is a play about an old man who divides his estate among the children and finds they are ungrateful. Read the story in Lamb's "Tales from Shakespeare" or Marchette Chute's "Stories from Shakespeare" and tell it to the class.

LESSON 22
Spirit of the Corn

Summary: The Indians have many beautiful stories about their gods and heroes. This is a tale of the Ojibway Indians and of how their legendary hero, Hiawatha, obtained the gift of corn for his people.

After the broadcast: Read Henry Wadsworth Longfellow's poem, "The Song of Hiawatha." Make a list of the differences and similarities between Jacob's wrestling with an angel and Hiawatha's with Mondamin. On what foods did the Indians have to depend before Mondamin gave them corn? How did the Indians prepare the corn or maize for planting and for eating? Is it the same methods they later taught to the white men? On a map, locate the area of New York State in which Hiawatha lived.

LESSON 23
Pirate Lafitte's Ghost

Summary: Jean Lafitte was a real person. He was not only a pirate, but also a patriot who helped the American army in the War of 1812.

After the broadcast: Make a class report to explain the reasons for the War of 1812 and its outcome. Exactly how did Lafitte help his country in this war? What became of Laffite after the war? Draw a picture of the pirate's flag, the Jolly Roger. Find a picture of a gold doubloon or piece of eight. Draw a map and locate: Barataria; New Orleans; Galveston. Write the lyrics to the modern folk song, "The Battle of New Orleans," and learn to sing it with your class.

LESSON 24
Jim Bridger

Summary: What are some of the natural wonders of the West that people at one time might not have believed existed? How did Jim Bridger use an echo as an alarm clock? Is this possible? Bring to class a

piece of obsidian rock, which is very abundant in parts of the West, and see how this kind of rock might have been the basis for the glass mountain. Write the lyrics to the popular folk songs, "Big Rock Candy Mountain" and "The Bear Went Over the Mountain" in your notebook and learn to sing them. Make a report on Jim Bridger's life or some of his other adventures (true or tall). Do you suppose UFOs (Unidentified Flying Objects) have as logical an explanation or basis of fact as Jim Bridger's stories?

LESSON 25
The First Peace Pipe

Summary: The Great Spirit of the Indians is troubled because all the creatures on earth are fighting among themselves. He and the Four Winds devise a plan that stops the warfare and results in the first peace pipe.

After the broadcast: What does the name Manitou mean to the Indians? Can you think of another name that is also used in place of Manitou? Visit the "Museum of the American Indian." Make a scrapbook about a tribe of Indians, such as the Ojibways, Apaches, Blackfeet, Pawnees, Mohawks. Go to your library and find another Indian legend and tell it to the class. Draw a picture of an American peace pipe, or make a model of one. Make a list of American cities, rivers, and places that have kept their Indian names.

LESSON 26
Joe Magarac, Man of Steel

Summary: Joe Magarac is a legend of the Pennsylvania steelmill workers. In Hungarian slang "Magarac" means donkey. This is only one of the many tall tales about this mighty man of steel.

After the broadcast: What is a blast furnace and how does it work? Describe in simple terms the fundamental process by which steel is made. Write the lyrics to the folk songs, "Joe Magarac," in your notebook and learn to sing it. Be sure to notice the story the song tells. Locate on a map some of the principal steel centers throughout our country. Make a list of things we use in everyday life that are made of steel.

LESSON 27
Pocahontas

Summary: This is the story of a fearless young American girl—the Indian princess, Pocahontas, and her tribe who lived in the wilderness of the New World in the days when the first English came to settle the land now called Virginia. This young, brave, and beautiful Indian girl has become one of the most popular heroines of our American past.

After the broadcast: How did the Indians live before the white man came? Why did Pocahontas risk her own life to save Capt. John Smith's head? Read a book about Capt. John Smith and tell some of his other adventures to the class. Find out what happened to Pocahontas after she married John Rolfe. Contruct a model Indian teepee; bow and arrow; tomahawk.

LESSON 28
Captain Dow and the Hole in the Doughnut

Summary: Once upon a time, doughnuts had no holes in them. This is the rollicking tale of how and why Captain Dow of Maine invented the doughnut with a hole in it and thereby created the first ship's life preserver.

After the broadcast: Write the lyrics to the "Doughnut Song" and sing them along with us. Another popular folk song is "The Walloping Window Blind." Learn to sing this one in class too. What other inventions can you find that were created by accident? What was the favorite pastime of Capt. Dow's crew? What is yours? What is the origin of the doughnut? The real inventor of the hole in the doughnut was a sea captain named Hanson Gregory. Make a report on him. Why did Capt. Gregory cut holes in the doughnut?

LESSON 29
Daniel Boone

Summary: Daniel Boone was the most famous pioneer of colonial times. He explored the unknown forest and wilderness of Kentucky and blazed trails through the Wilderness Road for settlers moving West.

After the broadcast: Boone's Kentucky rifle was called "Tick-Licker." Draw a picture of a flint lock and powder horn. Locate on a map the town in Kentucky named after Daniel Boone (Boonesborough). Boone was born a Quaker. Find out what you can about this group and their beliefs. Read some of Boone's other adventures and tell them to the class. What was Boone's favorite reason for moving? What is a salt-lick spring and why is it important? Who was Simon Girty and why was he such a hated man?

LESSON 30
John Colter and His Race for Life

Summary: In 1807, while escaping from Blackfeet Indians, John Colter, a famous fur trapper and mountain man, fled into the strange, weird "Secret Place of the Spirits" and so became the first white man to explore the wonders of the Yellowstone country.

After the broadcast: In 1872, Yellowstone became the first national park. Locate it on a map. In what state is it? Assemble pictures, map, and illustrative material and prepare a class talk on Yellowstone National Park. Dramatize a scene from Colter's story. After Colter's discovery of Yellowstone, Jim Bridger visited the area. In what ways were Bridger's and Colter's stories alike and different? The Continental Divide passes through Yellowstone Park. What is this divide and why is it important? Make a report on one of these other famous explorers and pioneers of Wyoming: Robert Stuart; Capt. Bonneville; Wm. Sublette; Nellie T. Ross; Gen. Wm. Ashley.

THE FAMILIE BAUMANN (1 & 2)

THE FAMILIE BAUMANN (1 & 2) is a new German language course designed to supplement classroom German language instruction. THE FAMILIE BAUMANN is offered in two parts: elementary and intermediate. Each part contains 78 15-minute lessons dealing with the life of an average German family in modern Germany.

We follow the two Baumann children to school, as they visit their grandmother and as they relate to their parents. English commentary is interjected at critical places within each lesson for each level. For both levels, lessons become increasingly more challenging as the series progresses; however, part 1 is intended for beginning students and part 2 for more advanced students.

A teachers' guide is available for each of the six academic levels designed for the entire two-part series. Copies of the Instructional Radio guide for THE FAMILIE BAUMANN may be ordered directly from the Office of ITV and Radio. Please specify if you require the elementary or intermediate level teachers' guide.

THE BETTER TO LISTEN WITH

LESSON 1
People Without Words

Before the lesson: This program concerns itself with the sounds people make without words. One of those sounds is footsteps. To tie together visual and aural impact, you may like to collect a number of pictures of people of different ages walking, running, skipping, etc., and post them near the radio/tape machine to help the children with their awareness of sound.

This beginning program for primary gradesters tries to reawaken their ears to sounds they once heard as babies, but have long since tuned out. It stimulates them to consider what sound is; to notice, identify, relate, and act upon the sounds around them. The first five programs will consist of sounds without words.

Assure them before we start that each of them has heard these sounds before. These are the sounds people make without words. Give them a few examples in your program preparation period, e.g., sneezing, coughing, yawning, eating, walking, running, skipping, humming, so that they understand that people do make sounds not connected with words. Can they think of other sounds people make? What sounds do they hear, sitting in their classroom, when nobody is speaking? Breathing sounds? People walking or talking in the hall? On the playgound? Nearby traffic? Doors closing? Squeak of swings? A distant dog?

If one child does hear a semi-trailer passing two blocks away or a fire siren, which nobody else listed, just his naming it will remind a couple of the children that they, too, heard it, only the sound did not register so was not listed. This is exactly the point that is being made. When our ears automatically tune out sounds without our knowledge, they are tuning out a part of our world. Next time around, more of them will hear the truck or the siren.

Lesson follow-up: People sounds come in different sizes just like people do. In what ways do the sounds of a man's footsteps differ from a woman's? Can you tell the differences between the steps of different women? Of different men? How much can you tell about a person by his footsteps? (Tired, happy, hurrying, lazying along, thinking, waiting for somebody, etc.) What footsteps can you identify already? A Mother's steps? A Father's? Your best friend? Some people hit the toes of their shoes when they walk, some their heels.

Working in secret. (Names are drawn and each child observes his subject without telling him/her) each child plays detective for a day or two, making a list of the non-verbal sounds his "subject" makes. Then from the list, each partner draws up a "Sound" picture of the other, reading his description (only sound or descriptions of sounds) to the class for them to guess the identity of the person studied.

This exercise has a two-fold purpose: a) each child is stimulated to do some concentrated listening to another, b) each child, in turn, knows that the sounds he makes are being listened to. Consequently, one pays attention to self-sounds one never noticed before. Younger children may be able to sustain the study for a relatively short time. Children new to the class cannot be expected to know one another very well and this exercise might be a kind of gettting-to-know-you experience. Can the children describe the sounds of their families, their friends? What is the most comfortable people sound? (A yawn?) The happiest? (a laugh?) etc.

If the teacher wishes to relate the program to visual as well as aural skills, the children might draw the shapes of sounds and color them the colors they hear. A long roll of wrapping paper would take many outlined shoe prints from the class. Are running steps red? Is the click of heels orange? What color are the footsteps of the person who comes down on his toes? The colored pictures of their outlined shoes give visual dimension to experience. Thinking of the colors of sounds is creatively stimulating.

LESSON 2
Animals Gallop, Animals Growl

Before the lesson: The second program considers the sounds animals make. Animal pictures on display bridge the visual-aural gap for young children.

The first broadcast concentrated on people sounds. Today we turn to the sounds of animals. Children have a sophisticated knowledge of animal sounds of which they are unaware. With television a common experience, and animals from lions to wild horses cavorting before them every day, even children who have never been to a zoo are more knowledgeable than their counterparts of twenty years ago.

As with people, animals come in different sizes, and make noises related to their size. Great big animals have (usually) great big voices; smaller animals have smaller voices. When excited, voices may go higher; when relaxed, voices are lower. (This is true of people too.) Before the broadcast, prepare with a discussion of the sounds of animals (and birds, if you wish). Perhaps you may wish to make a list of animal sounds and the moods in which they are made. Who has not heard the roar of an angered elephant? The snarl of a wild cat? The whinney of a horse? (NOTE: Excepting the horse, farm animals may not be as well known as jungle animals.) Can the children describe the baa-baa of a sheep? The whinney-like sound of a goat? Does the sound a cow make really sound like a MOOOO? What about lions and tigers snarling? And the barks and me-ows of dogs and cats? What other sounds do animals make? Eating and drinking noises, of course. But animals gallop, walk, run, stampede, clip-clop like a donkey, bounce like a happy dog (on linoleum) . . . what else? Can puppies whimper? Dogs cry when you leave them home. So different dogs make different sounds. Does the same dog make different sounds for different reasons? e.g., welcoming someone he knows, defending the house against a stranger?

Lesson follow-up: Animals and birds and fish have far better hearing than people do. Why do you think listening is so important for a deer? A Mother lion? A wolf? An eagle? What other animals can you think of whose safety is dependent on their ability to be a good listener? If you lived in a jungle, what sounds would you have to trainingyourself to listen for in order to know when danger was near? What about the little sounds that indicate jungle danger? The splash of a pebble unexpectedly into a stream? The rustle of leaves? Breaking of a twig?

In towns and cities, German Shepherds are sometimes trained as guard dogs for business, while people who are deaf sometimes train small terriers to bark and bounce about when the doorbell, telephone, or alarm clock rings. These dogs actually do the listening for the people that own them. For the carry-over activity, perhaps the children can watch for one example of an animal listening, any animal . . . be it live or on television or just a picture in a magazine. Animals listen because their lives depend upon it; it's a lesson we might well re-learn.

LESSON 3
Summer Rain, Winter Wind

Before the lesson: In the program warm-up, list on the board the sounds of weather as the children call them off. (Not just "rain"/ rather, shower, thunderstorm, downpour, tornado, typhoon, etc.). This is an experience in gradations of sound. When does a shower turn into a downpour? Listening is not something which simply differentiates between an automobile horn and a banjo solo. Good listening is an ability to differentiate between the degrees of a sound. Using the idea of weather (with which each child has had experience), the program will start with broad weather sounds and then gradually narrow the focus to weather sounds developing from A to B to C.

Lesson follow-up: How many sounds of weather can you remember from the program? How does this list compare with the one you placed on the board before the program started? How would you build a day of interesting weather? Do electric fans, air conditioners and furnaces make any weather-like sounds? If you closed your eyes, and listened, could you tell whether someone was walking on a rain-covered sidewalk, an ice covered sidewalk, or a snow covered sidewalk? What is the difference in sound between walking across a dry hay field, and through a woods after a rain? How many different sounds of weather have you heard in the last two weeks?

Here are some situations which older children may enjoy working with. Given one of these situations (or any other situation the child can state simply) describe all the weather, or weather-related sounds, and then add as many other related tastes, smells, touches, sights as you can:

1. It's after ten at night, and a rain is falling at the Fair Grounds as people leave the grandstand and start for their cars.
2. You are on a busy corner where the wind is blowing the snow so thickly it's hard to tell whether it's ground snow blowing, or a blizzard.
3. You are on the shore of an ocean, Lake Superior, or any large lake when a rain storm springs up. (What about the fishy smell of a shore during and after a rain?)
4. What are the sounds of each season? (For example: Winter—shoveling, car wheels spinning, icicles falling and shattering, etc.)
5. When the snow begins to melt and run off in the Spring, how do waterfalls sound from the top and from the bottom of the Falls?

Finally, to increase sound-awareness of the world which surrounds each of us, keep a day-by-day diary of weather sounds for a week. Younger children can perhaps call out the day's weather sounds for blackboard listing for 2-3 minutes before the final bell each day. Five short columns and they have their week's diary, too.

There are some weather sounds which can be manufactured in the classroom for very little cost:

Thunder: A sheet of thin flat tin about the size of a desk blotter, with lathes fastened across the two narrow ends. Let the one lathe protrude beyond the edges of the tin at one end. These are the handles. Shake the tin or "swoop" it and you can make thunder sounds. The thicker the tin, the larger the piece, the bigger your crack of thunder.

Walking in snow: Using an unopened box of corn starch or corn flakes, hold it up in front of you by its sides. Gently knead the box, first with the right-fingered clasp, then the left. Do it in the rhythm of a person walking. The sound should scrunch.

Rain Shower: Put a desk-blotter-size piece of flat aluminum wrap on top of a folded beach towel (to absorb water run-off). With a sprinkling can, lightly spinkle the aluminum wrap and listen. If you stand on a chair and sprinkle the water from the can, does it alter the sound of the rain?

LESSON 4
Machines People Use

Before the lesson: Increasingly over the past one hundred and forty years, people have lived in a world of machine sounds. Perhaps one of the first "machine" sounds heard was the Mississippi River Steamboat. What kind of machine sounds do we live with now? In the cities? In the towns? In the country? Are some machine sounds seasonal? (Snowplows, lawn mowers, snowmobiles, threshing machines, etc.). How much to you already know about machines?

For older children?: Some machines make shrill, small noises (alarm clock), some make large, roaring noises (tractor). What can you tell about the size of the machine just from its sound?

Driving a car through a tunnel has a different sound than when you drive it along a street. What can you tell about the inside-outside location of a machine from its sounds?

With machines that operate inside, does the size of the room make a difference? (Running a vacuum cleaner at home does not have the reverberation of sound heard from a factory-size floor cleaner.)

For younger children: How many different machine sounds can they name? Please list in a column on the blackboard. How much do you know about each machine?

Size: Comparative
How many people use it?
How does it help you and your family?
Which machines have bigger noises than this machine
Which is lesser?
Which machines are used in the home by a family? Vacuum?
Which machines are used outside the home by a family? Lawnmower.

Do you notice a difference in the sound of machines used by a family, from the sound of machines used in business?

This pre-broadcast review of machines and their sounds should help the students focus on the idea that we live in a world of machine noise; that it is easy to "tune out" sounds we are not specifically dealing with, and lose our ability to identify those sounds because they seem to melt into a foggy background of undifferentiated noise. People of all ages

can recapture a part of their world by learning to listen and identify the sounds of all kinds which surround them. Machines for the most part, are a non-emotional sound source which make for simplified observation.

Lesson follow-up: As with most sounds, the machine sounds change depending on the size, location, and use of the machine. Perhaps the children mght like to play a Littler-Bigger Game, in which the person who is "It" says "I am thinking of a sound. It is littler than an airplane roar, but bigger than an automobile engine running. What is it? Well, what could it be? A truck motor? Possibly. A tractor? A grader? How about a diesel train? Learning experience comes in the burst of possible answers, any of which should fit. The children will be comparing the sizes of sounds from their memories. We have carried the dimension one step away from the present to remembered sound, which, after all, is just what spoken words are . . . remembered sound.

LESSON 5
A Story Without Words

Before the lesson: If you could write a story of your life in sound alone, (non-verbal sounds) how would the story go? How does your day start? Some people wake up to an alarm clock going off; some to a clock radio, some people wake up to roosters, or a dog barking at the man next door who starts his car at 6:20 a.m. to be at work on time. Not everybody is awakened by a "people" sound of being called. There are people-related sounds that may awaken us: a rap on our door; a bathroom door being slammed, the squeaking of bed springs in the next room. What others? Let the children build as sound-full a day as possible, complete with dropped shoes, bureau drawers being opened, faucets being turned on, doors opened, footsteps, etc. Do different people have different "sound" days? What are the sounds of a cowboy's day? A pilot's day? A teacher's day? What other days? Can you build, with thenames of sounds, the story of a fireman's day?—a siren goes off; bell clangs; beds squeak; feet hit floor; scramble for boot noises; running feet (booted); truck motor starts; fire doors are opened; more running, jumping on truck; truck roars off.

Lesson follow-up: To some extent everyone's day is regulated by sounds—an alarm clock, the morning news on the radio, the school bell, the whistle in gym, the sound of feet going down the steps after school, the school bus starting up, the barking when your dog sees you come home. What sounds regulate the lives of the different people in your family? A father or brother who works in a filling station, keeps his ear always tuned in to the PING! sound whenever a car drives over the air hose by the gasoline pumps. Mothers may listen for the timer to go off, or the different cycles of the washer or dryer, or the baby stirring about in his crib, or the dog bark which means the mailman has left the mail. These are ordinary regulatory sounds. There are special regulartory sounds, too. The siren of an ambulance, police car, or fire engine; the sound of a police whistle as a policeman regulates traffic at an intersection so that an ambulance can get through; the whistle of the referee in a basketball or football game; the whistle of the life-saver at the swimming pool or beach. What do special regulatory sounds tell each of us? Can you think of others? The tornado warning sound, church bells, trains' warning whistles, car horns honking, what else? Why do you think non-people sounds were chosen for each of these regulatory jobs, rather than a loud voice announcing "Out of the way! Out of the way! There's a fire engine coming!" Sirens are easier to understand than words. The siren, whistle, bell, etc., have a meaning to people whatever country they come from. A boy from France can understand a train whistle; a girl from Germany can understand a fire siren. They might not understand an "announced" warning because they might not understand English. Very little children might not understand enough English and walk out in front of a speeding ambulance.

Can you tell a story with a beginning, middle and end made up of sounds without words? Can the listener understand the story? (Review people sounds, animal, weather, machine sounds.) What have you learned this week about sounds without words?

Teacher's note: It might be helpful to have your review cover (explicitly or implicitly, depending on the maturity of the children) the important cognitive aspects of listening: Awareness, Identification, Pertinance, and Action. For example:

Listen! What's the noise—
AWARENESS
The wind is rising! There's thunder—
IDENTIFICATION
We're going to have a storm!—
PERTINANCY
I'd better get under cover! I'll be soaked!—
ACTION

LESSON 6
How Sounds Change a Story

Before the lesson: Is there some story that all of the children know—*The Three Bears* or *Red Riding Hood?* Perhaps the children can warm-up by telling the story. Then name or list on the board a variety of sounds: thunder and rain; a locked door being rattled; blizzard with rain; the angered roar of a grizzly bear; ringing telephone; a person tripping and falling heavily into brush.

If these sounds were added to either or both stories, how would the story be changed? If it were raining or blizzarding, that would excuse Goldilocks for entering a strange house without being asked, wouldn't it? And if Red Riding Hood walked all that way in a downpour or blizzard to see her Grandmother, that makes her quite an outstanding person, doesn't it? If a telephone rang while Red Riding Hood was discovering that the Wolf was masquerading as her Grandmother, she could have answered the phone and called for help, couldn't she? Might not the wolf have been scared off if someone rattled the door knob while he had Red Riding Hood trapped? Or, if both Goldilocks and Red Riding Hood found the doors locked, neither could have entered the houses in the stories. How would that have altered each story? If an angry Grizzly attacked at any time during the stories, how would they have changed? Actually, the Three Bears might have stayed home if they knew a Grizzly was about, and a Wolf would never stay to fight a Grizzly. And if Goldilocks or Red Riding Hood had fallen in the forest, neither might have reached the little house, or, if the sound comes at the end, neither might have escaped.

What other sounds can you think of that might alter the stories? What if there was the sound of a police whistle? Would Goldilocks be arrested for breaking in? Would Red Riding Hood be rescued? How do sounds change stories? In what way are stories dependent on sounds to help tell what time of day and year it is; who the people are and how they feel, i.e., angry, tired, happy, etc; and what the plot is, e.g., the scraping of Goldilocks' spoon in *The Three Bears*, the triumphant howl of the wolf in *Red Riding Hood*.

To emphasize the first step in listening—Awareness—this program will provide simple story sequences, each with a variety of sounds. How do the sounds change the story?

Lesson follow-up: Have the class select five or six stories which the children know (from fairy tales, readers, television, etc.). The children each work separately although the same story is assigned to five or six children. Then each child writes out, on separate pieces of paper, five different sounds. These pieces of paper are shuffled about in a deep box, and each child is allowed to draw out five slips with different sounds on them. Each works his five sounds into the story he has been assigned (or chose). Since nobody has the same set of sounds, the five or six different stories become really 30 different stories—because the sounds changed them. (Working with one story might be too repetitious to support the effort. The teacher for an exercise, may enioy considering how the sound of heavy traffic or a storm at sea would alter *Bonanza* or *Gunsmoke*, or just how much would a stampede of wild horses or a stage coach falling over a cliff change *Rockford Files* or *Hawaii Five-O?*)

Six programs have now emphasized non-verbal sounds to stimulate an awareness of sound and its identification and relationship to a given set of circumstances. These three steps are fairly basic to any listening-improvement effort. The seventh program introduces the variable of human voices.

LESSON 7
That Sound? Why, It's a Voice!

Before the lesson: Because of the bombardment of the ears by sound as soon as the child is brought home from the hospital, the baby grows to toddling stage with the unconscious ability to tune out sounds it feels jeopardizes it. Among these sounds may very well be the voices of several of the people responsible for his safety and welfare. Children tune out voices for a variety of reasons, among them: "The voice says things I don't want to hear"; "That voice is monotonous or whiny"; "Too many negatives are used: 'No,' 'don't', 'stop' "; "The speech is too repetitious"; "That voice and/or what it says, batters my sensibilities" "That voices belongs to someone I don't like"; "That voice belongs to someone who bores me".

And there are other reasons, of course. Have you ever wondered just how easy you are to tune out? Why not tape record a good part of your day just to hear what you sound like to all those children. While you work at improving you *Listen-ability Quotient*, the child, too, must be helped. He must be helped to realize that some of the people voices he unconsciously tunes out may have something every important to say to him. The tune-out is childhood's only escape next to sleeping.

It is because the sounds of voices are so important that we have waited until the seventh program before introducing the sound of a voice into our listening lessons. Voice listening, as you may know from your own experience, automatically activates an emotional response.

Speech is basic too, to any listening curriculum. To train the listening skill in children, it may be expedient to work with tapes of voices, thereby using the voice and what it connotes, but without the total impact of the voice emanating from a person present, taller, more verbal—more **everything**—than a child stunned into non-listening by the total impact of so many bodies in a room. While listening has been tested at almost all age levels, the developing of curriculum assists in teaching listening are extremely rare. Therefore, at this critical verge in this two week effort, I ask that you observe those 30-some two-eared people before you. According to psychotherapist, Dr. Franklin H. Ernst, Jr., the time from 1 1/2 to 4 years is largely spent in the development of the looking, pointing, listening, talking skills and combinations of them, simultaneously with the fine honing of these skills to adapt to the injunctions of the nurturing influence in this life, the "don't point," "don't stare," and "we don't listen to those things in our family, do we?"

injunctions. By four years of age the child is fairly well grounded in the pretend-you-don't-notice, don't see, don't-hear tactic which seems to achieve approval when in public. Some children curb the looking, point, talking, listening drives—escaping perhaps in fantasy—while others slip into a pretense of not staring, listening, etc. The pretend-you-don't-notice kind of behavior often hides a frightened, bewildered child and can lead to serious problems. There is too, the child that is taught to equate listening with "good." "A good child listens." In his monograph on *The Activity of Listening* (Addresso'set, Vallejo, California, c. 1968), Dr. Ernst describes a girl who later recovered from schizophrenia when she was no longer internally compelled to listen to everything that was said to her. Her nurturing influence had built into her as a child, the illness that listening equates with good—no doubt with the best, if insensitive, motives. Her recovery began when she was able to permit herself to be a select...e listener.

LESSON 8
Playing Detective With Sounds

Before the lesson: After the program today, the children will be asked to divide into small groups of four or five. Within the group, each will play "detective." Each child will choose a sound for his identification. For the children who need objects for little sounds we suggest you, perhaps with the children, assemble a sound box, i.e., pebbles, a few small stones, newspaper to rumple or tear, sticks, pieces of laths, some silverware, perhaps a glass or two, a package of balloons, dime store whistles, assorted screws and bolts with several small jars in which to drop them or rattle them. The emphasis on **little** noises is not just to protect the teacher's sensibilities. Little noises require better listening than big noises.

Good detectives listen very carefully. They hear the rustle of leaves, the snapped twig. They hear someone lift up the receiver to eavesdrop on a telephone call. A girl once said that the quietest sound of all was a button being buttoned. If a button could make a sound being buttoned, a good detective might hear it. This program practices in remembering sounds—some little, some big—in sequence (little children may not be able to manage the sequence). The exercises start with two or three simple sounds and gradually increase in number. After each sequence, time will be allowed for the children to call off or write down their answers. You may check them with the lists below. Any lists not completed during the program can be used by the teacher for follow-up activities later.

I. Baby cries
Water running in bath tub
Crow

II. Car honks
Snoring
Rain

III. Ducks
Roaring fire
Thunderstorm

IV. Laughing, male
Electric shaver
Children playing

V. Venetian blind raised, lowered
Niagara Falls
Dog howling
Heart beats

VI. Diving board, swim
College cheers
Bacon being fried
Supermarket check-out counter

VII. Walking on gravel
Children's party
Tropical birds
Blizzards
Happy baby

VIII. Baseball game
Monkey house
Water lapping
Brushing hair
Laughing, female

Lesson follow-up: Divide children into small groups. Let each child select a sound by which the others may remember him, e.g., Margaret is a cough, Dan is a small piece of paper wrinkled, Eric is a snap of the fingers, etc. This sound is demonstrated once to everyone in the circle. (The children can do the sound themselves or get props from the sound box). A few minutes are allowed for thinking after they are in groups. Each child is to think of 2 or 3 sounds which he can manage to do quietly (by himself or from sound box).

Each child has a turn in his group. The children close their eyes, the teacher moving from group to group touches one child in each group. The child who is IT does his/her sound, i.e., cough, wrinkle paper, snap fingers, etc., and then goes on to do the 2 or 3 sounds which IT made. since all the groups will be struggling to listen, everyone must be as quiet as possible. Each group keeps track of the number of sounds correctly named, and the group through first with the most correct answers, are, quite obviously, the best listeners in the class!

LESSON 9
Playing Detective With Voices

Before the lesson: In the "hey-day" of radio, when children listened as many hours per day as they now "view", those who study matters claimed that the average (is there one?) first-grader could distinguish between six voices in a quarter-hour radio program. (What a time we had doing *Snow White and the Seven Dwarfs*!). Perhaps the now visually-oriented child cannot achieve that level of listening acuity. Actually, even if he does, there is little opportunity or reason for him to exercise the talent.

Today's program attempts a variety of vocal situations—vignettes gradually increasing from the simple single-voiced example to combinations of several voices. These combinations will start with widely disparate voices, (e.g., lion-and-lamb types) and gradually the range will narrow. Tuning the ear to note fine voice distinctions will be easier for some children than for others. For those who grasp the differences easily, you may wish to simulate them to consider the moods and ages reflected by the voices. For example, if young, how young? if older, how much older? Did the voice sound like a grandmother's voice? A father's voice? a sister's voice? Did the voice sound tired? Happy? Busy? Angry? Irritated? Bored? What did you like or dislike about it? What can you tell about people just by listening to their voices?

Lesson follow-up: The use of a tape recorder in the classroom for a day or two would be quite useful. If the children are informed that at two or three different times during the day, the teacher will turn on the tape recorder when several people are talking, and that the recording will be played back so that the children can listen and determine who was talking, then the venture loses its "wire-tap" atmosphere. The out-going child, or the less sensitive child may be anxious to hear how he sounds; the child who has difficulty in speaking might be bruised by an unexpected encounter with his own voice, particularly if it's the very first time. The sensitive child might well respond to an invitation to record and listen to his voice privately with you. With luck, the classroom recording may well demonstrate that it is easier to listen and understand if one person speaks at a time; that multiple voices gain understanding if each person speaks clearly and not too fast; that loudness of voice does not improve its listen-ability.

The voice is a very personal thing. A recording of a voice can be visually graphed by the police and used much as finger prints are. Our voices make us different from everybody else in the world. It is a fine musical instrument built into each of us and it deserves care; it can be improved.

As an added activity, for those children who like the "detective-playing" aspect of this program, a group of the children might each write their names and telephone numbers on slips of paper, put them in a box, and each draw out a name for telephoning tonight. The caller is not to identify himself when calling; the person called must try to determine who it is. This group can report on their project the following day. (This activity might be related to a broader discussion of the use of the telephone, telephone manners, and how to sound your best on a telephone.)

LESSON 10
Teaching Your Ears to Think

Before the lesson: Just as a football player trains his muscles by exercises, so can the ordinary person train his listening by exercises. Often young children are given several tasks to do, several items to get at the nearby Dairy Story, several messages to deliver "if your father gets back before I do." Remembering a number of somewhat unrelated tasks, items or messages can be difficult for anyone. Before the program, a class might discuss the importance of memory and those experiences that children have had when they forgot something they were supposed to remember. How do other people remember six different things to get at the grocery store? Example: separate by kinds of food, i.e.

Dairy food: milk, eggs
Canned food: tomato soup, 3 cans
green peas, 2 cans
fruit drink, 4 large cans
Meat: hamburger, 2 lbs.
weiners, 2 lbs.
Bakery: bread, white, 2 loaves
cookies, 1 box

Or, remember the food by meals, e.g., for breakfast we need . . . What other ways do people remember groceries?

Lesson follow-up: Today's program will touch lightly on ways to organize your memory in order to help it remember. The important thing for the children to understand is that one's memory does not just improve as one grows older.

If the children are old enough, simple games can be played of the I-AM-GOING-TO-THE-GROCERY-STORE variety. One child starts the trip to the store by naming one thing he wants to buy, the seond repeats first's choice and adds one of his own. The third child repeats the first two, adds one, etc. Variants include: I am going on a trip and I will take . . . I am camping out in my back yard and I will need . . .; I am going to the drug store to buy . . .; I am going to the hardware store to buy . . .; I am going to a toy store to buy . . .; I am going on a picnic and I will bring . . . Older children should try to remember the objects in sequence; younger children may need practice in order to remember sequential items.

LESSON 11
Your Brain Sorts the Sounds

Before the lesson: If we had no sense of taste all foods would taste alike. Apples would taste like watermelon and toast would taste like cardboard. (This is not considering the senses of sight and touch, just

taste.) But, as the brain sorts out tastes so does it sort out sounds. Without something in our heads to tell us the differences in sounds, a dog's bark might sound like a fire siren, a human voice like a rain storm. Six or eight pictures of sound occurring, i.e. plane taking off, diver entering water, etc., placed on the display board might provide a point of departure for discussions.

Lesson follow-up: This might be an excellent time to explore some of the earlier listening exercises, i.e. putting heads down on desks with eyes closed and listening for three minutes, then listing all of the sounds heard; listening to all the sounds on the way home or to the store and making a list for two or three days in a row to see if listening improves with concentration, etc. What sounds have you never heard? (That's a difficult question with such broad TV listening, but there are some unfamiliar sounds. Have city children ever heard a sheep? Have rural children ever heard the sounds inside an air terminal?) What sounds have your brain sorted out for you and put on your sound "computer" that you never remember hearing until someone reminds you? Though many midwestern children have never seen an actual ocean, they can tell the sound of ocean from that of a waterfall—because their brains can sort out the sounds. Perhaps small groups can each provide three or four "mystery" sounds, which the children listen to with their heads on desks and eyes closed. How accurate are the brains in naming unusual sounds? Using the brain in order to expand and strengthen its sound "sorting" helps with growing up. Think of all the sounds that your father and/or mother has to be constantly sorting at his and/or her work each day!

LESSON 12
The Way Some People Talk!

Before the lesson: Unfortunately, many children's listening handicaps have been unwittingly "set" by the speech patterns they have been accustomed to before starting school. A pre-broadcast discussion of the different ways people can talk (not different languages!) might be helpful.

How many ways have you heard some people talk? There are some people who do not finish a sentence, but talk in one long stream of words; there are people who usually speak only in one or two words, i.e., "Yeah" or "Neh," "Mebee," "Sometime," "C'mon," "Shuddup," "Guess so," some people talk too fast, some too slow; there are people who rarely answer the question you asked. They lose the point and change the subject; some people ramble—other people find it hard to concentrate even on simple things; many, many people just do not listen to what you have said.

Today's program attempts to demonstrate several different ways that people talk which makes it difficult to understand them. Following the program the children may be able to demonstrate additional speech patterns they have heard which have been hard to understand.

The purpose of talking between two people or several, or between a speaker and an audience, is that all the listeners understand what is being said. If the talking is not understood it can be because the listener was not listening, or it can be because the speaker cannot be understood. Whichever case it is, time is wasted and important information may be lost.

Lesson follow-up: Examples of important messages will be given. List these examples and after the broadcast, have the class work out the clearest, most understandable ways the messages could have been stated. Always keep the listener in mind.

LESSON 13
The Way Some People Listen!

Before the lesson: Many people listen to the first few words of another's speech then a "loose ball" word distracts their listening. (A "loose ball" word is equivalent of some one throwing in an extra ball during a baseball game. The players don't know which ball is the correct one and the play is lost.)

Almost everybody has some words which are loose ball words for him or her. Sometimes grown-ups are hung up on words like politics or religion, so that if a gas station attendant gives a driver directions by saying, "You take this street until you reach the Presbyterian Church, then you turn right five blocks . . .," the simple mention of the religion distracts the listener and he doesn't hear the rest of the directions. The same thing happens if someone says "the Democrats (or Republicans) brought back the chairs they borrowed so we can have our meeting on Tuesday the 8th as we planned." A half dozen people will have to ask, "When is the meeting?" because any political reference is a "loose ball" word for them. Each of us have special words which easily distract us when we are listening. Can you think of words that interrupt your listening? Do your friends know words that interrupt your listening? Good listeners learn their own "loose ball" words and learn to keep on listening no matter how much their mind jiggles and wants to steam-off in another direction.

Lesson follow-up: A common list of "loose ball" words on the board might be helpful, particulary a list which can be added to during the week whenever someone has to ask a question which has already been answered. A moment can be taken to dig out the word which tipped the questioner off the listening path or tight rope.

For older children, it is appropriate to introduce some urgency in their developing strong listening habits to prevent accidents, speed up the work of the class (often three or four poor listeners who must constantly ask for repeated instructions slow up the entire class day after day), and provide extra time for things people really want to do.

LESSON 14
You Are in Charge of Your Ears

Before the lesson: If you live in a city or a suburb, your two ears are bombarded with tens of thousands of sounds. Sounds happen so fast around you that you can't even name them all. Country sounds are different, but they are always present. Wherever you live, years ago when you were much younger, your ears started to "sort out" what they wanted to listen to. Last week we told you that your ears have cut off or "turned off" some pretty exciting and important sounds that you really shouldn't miss (such as—"Watch out for that truck!" or "It's a tornado alert!"). Today we emphasize that YOU are in charge of your ears.

What you listen to and what you don't listen to (providing you have normal hearing) is really your decision. Nobody can listen for you. A game will be played consisting of several short paragraphs. After each paragraph, one question will be asked which takes a simple "yes" or "no" answer. For younger children having trouble writing, an "O" can equal "No;" an "X" can equal "Yes." The questions will not be just trick questions. They will deal with important information given in each paragraph. The game can be continued after the broadcast by reading short paragraphs from some of the classroom books or perhaps stories the children have not yet read, and then asking them simple questions about what was read.

Lesson follow-up: The program will have even more meaning for the children if non-listeners are stopped each time they ask for information to be repeated to figure out why they did not hear it the first time. If there was an unexpected commotion in (or outside) the classroom at the time something important was said, it is expected that the information would have to be repeated.

Teachers (and parents, alas) who repeat are the greatest boon to non-listening. On a football field in a huddle, the signals are not called out several times to be certain that everyone gets them. Control tower operators expect in-coming pilots to get the directions the first time they are broadcast. Operating room assistants cannot be constantly asking what it was the doctor said. In an office, a direction is usually given just once. Teachers and parents are doing the children no favors by constantly repeating.

And remember, as long as you keep repeating—why should they listen? According to the Dr. Ralph Nichols' listening tests, the best listeners in the first twelve grades were the first **first three grades.** Maybe with some extra support from you, that listening ability which small children seem to have can be strengthened for all of the rest of their school years. You couldn't give them a better gift.

LESSON 15
Earning A Living By Your Ears

Before the lesson: With interests in occupation slowly working its educational way into the lower grades, today's broadcasts offers an opportunity for the listening teachers to consider specific occupations where high level listening skills are important factors.

The program will demonstrate several occupational situations dependent upon listening. These will be the more obvious kinds of jobs, but it should be remembered that the studies of occupational listening done by the Detroit Public Schools forty years ago still have a great deal of pertinancy. These studies, by various occupations, included one in which top executives were studied by their secretaries, for weeks at a time. The secretaries kept a "listening record" at fifteen minute intervals. Through appointments, committees and telephone conversations, the final figures indicated that many top executives spent as much of 65-70% of their working days **listening.** Current-listening training kits are being purchased by many major companies just for their executives, administrators and supervisors. These companies feel that so much listening is done at the top levels that it pays to give their top people all the professional training they can.

Children and many adults have a faulty picture of top executives always talking and giving orders. Many of the executives achieved their positions because of their abilities to listen well and then put together the important facts heard and come up with the right answers.

Lesson follow-up: This is an opportunity for some creative drama in the classroom. Dividing the class into groups, what situation can each group devise and dramatize in which the climax depends on some person, doing his regular job, listening (or not listening) correctly. Certainly the children have watched enough TV to give them many potential situations. Examples: what if a nurse hears something that the doctor doesn't?; what if the fire truck driver mishears the street number of the fire?; what if a policeman mistakes gunfire for a truck backfiring?; what if a babysitter has the TV on so loudly, he? she doesn't hear the baby choking?; what happens if a professional football player does not listen hard enough to get the signals?; what if a truck driver doesn't listen and delivers two hundred quarts of milk to the wrong store—and the milk

has to be refrigerated or it will spoil?; what if a garage repairman doesn't listen and puts the new tires on the wrong car and **that** driver drives off with them before the mistake is discovered?

The children will probably have much more imaginative situations to dramatize. Each situation should stress the importance of listening for some person **in a specific job.** The important idea of this program is that almost everyone earns her/his living by **listening.**

LESSON 16
Really Getting An Earful of Your World

Have you ever tried to count all the different kinds of sounds there are in your world? The sounds of birds and animals, the sounds of machines, the sounds of people, the sounds of weather—what other kinds? And under each of these headings, how many particular sounds can you list which makes **yours** world specifically **yours?**

Lesson follow-up: If you were to start out on a great and wonderful trip which you had looked forward to for a long, long time, you would probably be certain to pack a camera and films in your luggage. Perhaps several cameras if you could afford it. You would want to bring home with you in pictures the best SIGHTS of your long trip. Well, your life is also a kind of trip as you start off through your life and while many people make an effort to SEE as much of life as they can, they forget about getting an EARFUL of that precious life-long journey.

The children might concoct a short quiz for them to fill out. The quiz might contain such questions as:

1. What are the five best (loveliest? most exciting? greatest?) sounds I have heard this week?
2. Of all the voices I have ever heard the five (ten? more?) I liked the best are:
3. If I had to spend one week in a completely sound-proof room and could only take tape recordings of ten (fifteen? more?) sounds with me to play whenever I wanted, what sounds would I pick to take along?
4. What sounds are the easiest to overlook?
5. When your mind remembers the picture of something that you've seen, that you like to remember, does your mind also hear the **sounds** the picture made, or that surrounded the picture you see in your head? (If you don't remember the sounds it's almost like remembering every sight in black and white when you could remember it in color—you have left out an important part of the memory.)
6. Think of a few people you know very well. Now, if you were blindfolded and sitting in a quiet room, and each of them came in to the room in turn **but nobody said anything,** how would you tell who was there and how would you know?

For one week why not take a few minutes each morning for the children to list a few sounds they have heard for the first time because they have been really listening to the world around them. Maybe some children will have no new sounds to suggest but the idea will be implanted that there is a whole world of sounds going on out there if each of us truly wants to get "An Earful of Our World!"

CATCH A SOUND

LESSON 1
Catch A Sound of Myself

Summary: This series CATCH A SOUND is introduced by Melody and Clef, primary students, and Mr. Note, owner of a sound studio. The children are introduced to the electronic sounds of a synthesizer. They also learn how to have fun with rhythm, and the words to the theme song of the series, "I'm Somebody."

Objectives: Children will learn: a good self-image through name chanting; the theme song of the series; the fascinating sounds of a synthesizer.

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. Glad to Have a Friend Like You—"Free to Be You and Me," Record, Marlo Thomas and Friends. Bell Record 1776 Broadway, N.Y., N.Y. 10019. Name chants using rhythm—original—suggest taping from broadcast.

Before the broadcast: Put the title of the music series and the title of the first program on the board. Have children give ideas of what they expect the program will be about. Discuss what makes each person different or why there is "nobody just like me." Point out physical differences, names, personality traits, etc. Discuss having friends and how friendships develop.

After the broadcast: Play the name games the children heard on the program. Make up other name games and add rhythm instruments or bells. Sing the first part of the song, "I'm Somebody."

LESSON 2
Catch A Sound Together

Summary: Today, Mr. Note reviews the theme song, "I'm Somebody." After reviewing the name game, "Who Stole the Cookie?", using the "clap-clap," the children agree that it is fun singing and playing games together.

Objectives: Children will learn: additional rhythmic skills in "lap-clap"; importance of careful listening when playing a game which has questions and answers; to follow directions for movement and respond; to think about mistakes—not all mistakes are wrong.

Music used in the lesson: Horance W. Moore, "I'm Somebody" (theme song), Youth News, American Red Cross Magazine, April 1975, p. 22. Avon Gillespie, "Who Stole the Cookie?", "Zing, Zing, Zing," a collection of Games and Songs, Belwin Mills Publication Corp., Melville, N.Y. 11746 p. 3. Jeffrey Moss, "Everyone Makes Mistakes," "Sesame Street Songbook," Warner Bros., 265 Secaucas Rd., Secaucas, N.J. 07094, Vol. 2, p. 10. "Let's Get Together," Pre-Physical Ed. Through Music, Stallman-Susser Productions, Inc. P.O.A.L. Roseland Heights, N.Y. 11577. Ella Jenkins, "You Sing a Song and I'll Sing a Song," Ella Jenkins, Songbook and Record, Young Peoples' Records, 100 Sixth Ave., N.Y., N.Y.

Before the broadcast: Review the name game or make up a new one. Discuss things that students can do together and really enjoy. Practice getting into a circle quickly and quietly. (They will have to do this at one point in the program.) Talk about singing and rhythm games. Find out if any of them have played "Cookie Jar" before.

After the broadcast: Review "I'm Somebody" several times until they can at least hum or sing parts of it. Sing the song, "You'll Sing a Song" with the Ella Jenkins record. Have children draw pictures showing friends playing games together.

LESSON 3
Catch a Sound of Our Homes

Summary: Melody and Clef discover more instruments in the sound studio. The children learn why some instruments produce lower notes. They also discuss family relationships with Mr. Note. Families can have fun together by singing together or playing games.

Objectives: Children will learn: The principle of sound production. The bigger the drum, the lower the tone. The longer the string, the lower the tone. The longer the air column, as in a horn, the deeper the tone. To identify the timbre of a xylophone. (Timbre is the distinct quality or sound peculiar to that instrument.) A singing game which identifies body parts. To think of family relationships.

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. Parents Are People—"Free to Be You and Me," Record, Marlo Thomas and Friends. Bell Record 1776 Broadway, N.Y., N.Y. 10019. "Happy Song"—Original—Suggest tape from broadcast. Jeffrey Moss, "Five People in My Family," "Sesame Street Songbook," Warner Bros., 265 Secaucas Rd., Secaucas, N.J. 07094, p. 61. Maureen Kenney, "My Mama Told Me," "Circle Round the Zero," Play Chants and Singing Games of City Children. Order from 63 East Clinton St., New Bedford, Mass., 02740.

Before the broadcast: Review the song from program No. 2 "You'll Sing a Song." Show pictures of instruments, especially the tympani and xylophone. (Your music teacher in your building should have these.) Discuss size of families, family relationships, and family activities. Read aloud the book, *Sound of the Home*, by Bill Martin, Holt, Reinhardt, Winston Publishing Co., 383 Madison Ave., N.Y., N.Y. 10017 (1972).

After the broadcast: Set up a music center with pop bottles and available water. Have students experiment with obtaining different notes. Try playing a simple tune such as "Hot Cross Buns" or "Twinkle Twinkle, Little Star." Experiment with making instruments. For a reference see the book "Making Your Own Instruments " by Mandell and Wood. Sterling Publishing Co., N.Y. (Could be in your school library or ordered by school librarian.) Make a chant out of the ideas in the *Sounds of Our Home* book. Add body sounds, some homemake instruments or other instruments.

LESSON 4
Catch a Sound of Our City

Summary: Mr. Note, Melody and Clef take a trip to the inner city. In the park, children are playing singing games. Melody and Clef are introduced to many different sounds of the city they live in. They also review some street crossing rules for safety.

Objectives: Children will learn: singing games, "Shoo-Fly" and "Sarah"; free movement by responding to the record, "Popcorn"; the difference in timbre and sounds of the city.

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. "Riding in the Bus, Making Music Your Own"—Kindergarten, Silver

Burdett, 1971, p. 22. "Happy Song."—Original—suggest tape from broadcast. "Sarah," Afro-American singing game. Suggest tape from program. "Shoo-Fly." "Making Music Your Own"—2nd Grade, Silver Burdet, 1971, p. 98. Grace Nash, "Stop, Look and Listen." *Music Series for Children*, Alfred Publishers Co., Inc. 1965, p. 9. Popcorn—"Dance, Sing and Listen Again and Again"—record, Dimension Five. Bellwin Mill Publication Corporation, Melville, N.Y. 11746. Malvina Reynolds, "I Live in the City," Tweedles and Foodles for Young Noodles," Songbook, Schroder Music Co., 2027 Parker Str., Berkeley 4, California, p. 5.

Before the broadcast: Review the "Happy Song" used in program No. 3. Listen to the recording of "Shoo-Fly." Listen and move to the "Stop, Look and Listen" on the "Health and Safety" record, Hap Palmer, Ed. Activities, P.O. Box 392, Freeport, N.Y. 11520. Talk about school safety rules. Play different sounds for students and see if they can tell the difference in timbre. Use objects around the room or instruments. Talk about transportation in your community. Discuss problems of the environment such as air pollution, water pollution or noise problems.

After the broadcast: Play "Sarah" and "Shoo-Fly." Use any large area—playground is great. Learn other singing games of our heritage such as "Old Brass Wagon" in *Discovering Music Together*, 3rd Grade, Follett Publisher, 1965. Listen to "Machines" and "More Machines" on "Dance, Sing and Listen and Dance, Sing and Listen Again and Again"—Dimension 5. Have students develop original machine sounds and then add the movement. Publisher: Blewin Mills Publishing Corp., Mellville, N.Y. 11746.

LESSON 5
Catch a Sound of Our Country

Summary: Mr. Note takes us to visit Melody and Clef's music class at their school. The children are having a great time singing many songs about our country.

Objectives: Children will learn: songs of the United States; the meaning of the musical term, "round" (A round is sung by having one group start the song, first, and then another comes in later singing the same song); the meaning of a "coda" (A coda is a special ending to a piece of music); to listen for the soft and loud parts of the coda.

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. Melvina Reynolds, "I Live In the City." "Tweedles and Foodles," Songbook, Schroder Music Co., 2027 Parker St., Berkeley 4, California, p. 5. "America the Beautiful," Making Music Your Own," 4th grade, Silver Burdett, 1971, p. 61. "There Are Many Flags," Making Music Your Own," K, Silver Burdett, 1971, p. 118. "America, America"—traditional round. "Relating the Arts" by Donald Gingrich. The Center for Applied Research in Ed., Inc., 521 Fifth Ave., N.Y., N.Y. 1974, p. 45. "This Land is Your Land," Making Music Your Own"—5th grade, Silver Burdett, 1971. "Marcaroni, Individualization in Movement and Music" Record. Education Activities, Inc., Freeeport, N.Y. 11520.

Before the broadcast: Review "I Live In the City." Write the titles of the songs on the board. Discuss the meaning of a "round" and "coda." Sing a familiar round such as "Row, Row Your Boat" and add an ending after last part finishes.

After the broadcast: Review all the songs sung. Review the meaning of a "round" and "coda." Have children sing rounds.

LESSON 6
Catch a Sound of Many People

Summary: Mr. Note, Clef and Melody talk about the children from many different lands who are in their class at school. Melody and Clef bring a tape of their class singing songs from far away places to share with Mr. Note.

Objectives: Children will learn: songs of many different cultures: Eskimo, Afro-American, Mexican and Japanese; to pantomime the songs, "Eskimo Walrus Hunt" and "Don Gato"; to move and use action to the song, "Head and Shoulders;" to jump rope to "Kuma San."

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. "This Land Is Your Land," "Making Music Your Own,"5th grade, Silver Burdett, 1971, p. 61. "Eskimo Walrus Hunt," "Discovering Music Together," 3rd, Follett, 1966. "Head and Shoulders,""Zing, Zing, Zing," a collection of Games and Songs by Avon Gillespie, Belwin Mills Publication Corp., Melville, N.Y., 11746, p. 6. "Don Gato," Making Music Your Own," 3rd, Silver Burdett Series, 1971, p. 170. "Kuma San," "Discovering Music Together," 3rd, Follett Series, 1966.

Before the broadcast: Review "This Land Is Your Land," "Making Music Your Own," 5th, Silver Burdett, 1971. Write the titles of songs on the board and the places where the songs came from originally. Show the students on a map, or globe, the locations of the countries. Give the students background material to help in understanding the ethnic culture.

After the broadcast: Review the songs sung on the program. Do pantomime games to "Eskimo Walrus Hunt" and "Don Gato." Go over the movement to "Head and Shoulders." Jump rope to "Kuma San," a Japanese game.

LESSON 7
Catch a Sound of Make Believe

Summary: Mr. Note introduces Melody and Clef to "make believe" and they have a great time pretending to be someone, or something else!

Objectives: Children will learn: creative movement and dramatization through songs and narrative readings; verse and refrain in the song, "Puff the Magic Dragon;" that a "ballad" is a song that tells a story.

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. "Head and Shoulders," Zing, Zing, Zing," a collection of Games and Songs, Belwin Mills Publication Corporation, Melville, N.Y. 11746, p. 6. "Puff the Magic Dragon," "Peter, Paul and Mommy," Record, Warner Brothers, 3701 Warner Blvd., Burbank, California, 91505. "Make Believe Town," "Peter, Paul and Mommy," Record, Warner Brothers, 3701 Warner Blvd., Burbank, California, 91505. "Balloon," "Dance-A-Story," Record, RCA Ed. Dept., 1133 Avenue of the Americas, N.Y., N.Y. 10036.

Before the broadcast: Tell the children that it's "make believe" time and that they must be ready to pretend to be all kinds of interesting people, animals, and objects. Put everything away and get ready to listen. Turn the chairs away from the desks so that the children can get up without moving them. Help the children to listen carefully so they will know what to do and learn not to talk unless the program asks them to. Discuss the reasons for not bumping anyone else so that children will not break the "made believe" spell. Emphasize that during the broadcast, the children are to do whatever Mr. Note, Melody or Clef asks them to do.

After the broadcast: Children could illustrate the animals they pretended to be in "Make Believe Town," draw pictures of balloons, of "Puff the Magic Dragon," or even their concept of "The Lion Hunt." Sing the chorus to "Puff the Magic Dragon" or get a recording and sing along with it. Have a follow-up discussion on "make believe" and how much fun it is. Perhaps the children would like to pretend to be a "make believe" person. Have the children pretend to be balloons and have them move to the "Dance of the Sugar-Plum Fairy" from THE NUTCRACKER SUITE by Tchaikovsky. Tell them that if they bump into another balloon they will burst and must sit down! "Discovering Music Together," 3, Follett Publishing Co., 1965.

LESSON 8
Catch a Sound of Movement

Summary: Melody and Clef continue with their "make believe" and become robots. They are learning laterality (right and left concepts), and learn to move well to the music.

Objectives: Children will learn: creative movement doing right and left (laterality); pitch discrimination, right and left through the creative movement of "School For Robots."

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. "Puff the Magic Dragon" Record, "Peter, Paul and Mommy," Warner Brothers, 3701 Warner Blvd., Burbank, California 91505. "School for Robots," Record, "Way-Out Records for Children," Dimension 5, Bellwin Mills Publication Corporation, Melville, N.Y. 11746. "Hokey Pokey," Tom Glazer, order from Lyons Music Company, 530 Riverview Avenue, Elkheart, Indiana 46514.

Before the broadcast: Have the children put everything away, and get ready to listen by sitting in a circle on the floor. Emphasize the importance of listening carefully so all will know what to do. Tell the children not to talk unless the voice asks them to. Caution children to be careful and not to bump. Remind the children that during the broadcast, to be sure to do what ever is asked of them.

After the broadcast: Construct a movement obstacle course:

a. Use chairs, tables and desks, placed at various locations in the room.

b. Choose four simple instruments or objects that sound very different.

c. Establish that if the children hear one particular instrument it means to move one step forward, another sound means to move one step backward, one other different sound means move right one step, and a 4th different sound means to move to your left.

1. Woodblock—move forward
2. Cymbal—move back
3. Rhythm Sticks—move right
4. Autoharp—move left

d. Have all the children turn away so they cannot see the instruments. Take turns playing the instrument in several different sequences. (You may want students to take over this responsibility after some practice.) The class is to move in the direction indicated for the sound they hear.

e. Choose a group of four students who will give the signals forward, back, right, left. It will be their responsibility to get a blindfolded student through the source.

f. Blindfold one person who will travel through the course.

LESSON 9
Catch a Sound of Words

Summary: Mr. Note helps Clef and Melody make up "catchy" or "nonsense" words that rhyme. Together, they compose a chant that is set to a steady beat on the drum. They sing songs that have "fun" words to say.

Objectives: Children will learn: to keep a steady pulse with body rhythms while saying a chant; the importance of using good diction while singing songs; the meaning of "tempo" (whether beat is slow or fast).

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. "Navajo Happy Song," "Discovering Music Together," Book 5, Follett Pub. Co., 1965. "Supercalifragilisticexpialidocious" Record, "Mary Poppins," Wonderland Music Co., Golden Records, 250 W. 57th Street, N.Y. "B-A-Bay," Limeliters Album, "Music Through Childrens' Eyes," RCA Victor Limeliters Album LPS 2512. "Hi Daddle Doodle," a folk chant. Suggest taping from broadcast.

Before the broadcast: Have tape recorder ready to tape songs presented on the program for future reference. Teacher can choose own formation for arrangement of children such as circle, etc. Have a short discussion with class about listening skills.

After the broadcast: Learn to do chant (using the tape you have just made) with good diction and correct rhythm. Choose a child to keep a steady pulse on a drum while class repeats chant. Have students make up own words (nonsense or silly words). Try to make up rhyming words for the above. Use these words and have the class compose a chant. Learn "Navajo Happy Song" and use song as a take-off for study of Navajo Indian customs, legends, ceremonies, artifacts, etc. Learn to sing "Supercalifragilisticexpialidocious." Learn other simple songs from Mary Poppings and create own drama for an assembly. Use imagination to illustrate with art the chant "Hi Daddle Doodle." Illustrate with art the words the children have coined. Compare tempos of familiar songs.

LESSON 10
Catch a Sound of the Beat

Summary: Mr. Note while visiting Melody's home, helps the children, Melody and Clef, experiment with the "beat" or "pulse" of music. They try putting the "beat" in different parts of their bodies and play various instruments illustrating the different sounds for the "pulse."

Objectives: Children will learn: to walk or clap to a steady beat of the drum and then move faster or slower according to the change of tempo initiated by the drummer; to use different body percussions (pat, clap, snap, etc.) to the beat of 'Sgt. Pepper's Lonely Hearts Club Band" while moving physically to the beat; to perform "Hickory Dickory Dock" with correct and precise rhythm; the singing game "Going Down the Numbers."

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. "Sgt. Pepper's Lonely Hearts Club Band," Record, "Mod Marches" by Hap Palmer, Ed. Activities, P.O. Box 392, Freeport, N.Y. 11520. "Hickory, Dickory Dock," "Making Music Your Own," K., Silver Burdett, 1971, p. 26-27. "Going Down the Numbers," "Making Music Your Own," Book I, Silver Burdett, 1971, p. 25.

Before the broadcast: The room needs to be arranged to allow for movement of children. Discuss with children the importance of maintaining some space around them as they move. Have tape recorder ready to tape program for future reference and study of material. Discuss the importance of listening carefully so the movement fits the music.

After the broadcast: Use tape and review "Sgt. Pepper's Lonely Hearts Club Band." Teacher selects another march and has children respond as to the above selection. Have children make a list of other environmental sounds that have a natural steady beat. Perform "Hickory Dickory Dock" and have students invent different sound effects using instruments or other props in the room. Review "Going Down the Numbers." Practice concept of passing stick to the right. Choose a student to be the drummer and let him change tempos and students move accordingly. Show change of tempo using a metronome. Combine a science lesson with music using the metronome as the focus. Observe speed changes in movements of things in the environment, such as birds flying, machines operating, children running, cars, etc.

LESSON 11
Catch a Sound of Living Things

Summary: Melody and Clef, with their friends, have a neighborhood pet show. Mr. Note closes his eyes and tries to guess which pet is which. They have fun singing songs about their pets.

Objectives: Children will learn: spelling, inner-hearing (thinking the letters), motor control (clapping) through their singing; the rhyming of words, creative dramatization, and movement; to think about "living things" in their environment in a musical way.

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. "K-I-T-T-Y," "Games to Sing and Play," Scholastic Magazine Publisher, Scholastic Book Services, N.Y., p. 10. Melvina Reynolds, "The Pets," "Little Boxes Song Book," Schroder Music Co., 2027 Parker Street, Berkeley 4, California. "You Can't Make a Turtle Come Out," "Little Boxes Song Book," Schroder Music Co., 2027 Parker Street, Berkely 4, California. "Who Built the Ark?," "Making Music Your Own," Book 2, Silver Burdett, 1971, p. 118. "Boa Constrictor," record, "Peter, Paul and Mommy," Warner Brothers, 3701 Warner Blvd., Burbank, California 91505.

Before the broadcast: Have a tape recorder ready to tape the songs to aid in the after broadcast activities. Provide space in the classroom for movement. Put everything else aside and be **ready** to listen. Turn chairs away from the table so that children may get up without moving them. Discuss with children the importance of not talking at all but listening carefully for directions before doing anything with music. Emphasize that the children are to do whatever Mr. Note, Melody and Clef ask them to do.

After the broadcast: Sing "K-I-T-T-Y"—use tape recorder for help. Draw pictures of your pets or a zoo animal. Form a "Pet Club" and make up rules for pets' care and well being. Have a Pet Show in the classroom. Draw pictures of the animals on Noah's Ark. Act out the story of Noah's Ark. Make a self-portrait showing "being swallowed up" by the Boa Constrictor.

LESSON 12
Catch a Sound of the ABC's

Summary: Mr. Note visits Melody and Clef at school. He is invited to a "primary sing." A primary sing is a kind of program where all the children get together to sing some new and some familiar songs as well as song games and dances. All the songs that are heard today are about the A B C's.

Objectives: Children will learn: the letters of the alphabet in a "fun" and different way; a rhythmic drill to spell specific rhyming words as well as difficult words; to phrase.

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. J. Fred Coots, "I Can't Spell Hippopotamus," Prentice Hall. "Marching Around the Alphabet," record, Hap Palmer, Educational Activities, Inc., P.O. Box 392, Freeport, N.Y. 11520. "If Your Name Begins With the Letter—," suggest tape from broadcast. "The Sting," record "The Entertainer," MCA Records, 100 Universal City Plaza, Universal City, California 91608.

Before the broadcast: Have a tape recorder ready to tape the songs to aid in the after broadcast activities. Have the children sit in a big circle on the floor. Discuss why it is important not to talk at all but to listen carefully for directions. Have the children ready to do whatever Mr. Note, Melody and Clef ask them to do.

After the broadcast: Sing the song "I Can't Spell Hippopotamus" substituting different words. Play "If Your Name Begins With the Letter—," (from tape). Draw a design using letters of your own names or the alphabet. Have a spelling bee in your room, or challenge another room. Have a primary sing of your own. Use "The Entertainer" for a dance and share at the primary sing or even a PTA program. Play "Marching Around the Alphabet" game. Make up an alphabet chant.

LESSON 13
Catch a Sound of the Seasons

Summary: Melody and Clef run into the sound studio to get out of the rainstorm. Mr. Note involves the children in singing, chanting and moving their bodies to various songs of the seasons.

Objectives: Children will learn: the concept of **Sol Mi** (do re mi fa sol ...), the minor third. Seasons in a two-part chant with body action (lap, clap, snap). The new word **ostinato,** (a repeated pattern in sound, language or action, usually rhythmic by nature of its repetition). To throw the beat away on the rest (arms outstretched). Movement to a chant "Birthdates" in a circle formation—reviewing months of the years. Dramatization through body movement to the song, "Hawaiian Rainbows."

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. "Rain, Rain Go-A-Way," "Making Music Your Own," Grade 1, Silver Burdett, 1971. "The Seasons," Chant by Eloise McCormick, suggest taping from broadcast. "Birthdates Chant," chant by Grace Nash, suggest taping from broadcast. "Hawaiian Rainbows," "Making Music Your Own," Grade 4, Silver Burdett, 1971.

Before the broadcast: Review the theme song, "I'm Somebody." Review "Rain, Rain Go-A-Way, Come Again Some Other Day." Talk about the word seasons. Put the words, Winter, Spring, Summer and Fall and ostinato, on the board. Talk about the word ostinato, which means rhythm and words that keep repeating. Talk about forming a circle for the game, Birthdates. Have each child ready to jump into the center of the circle when Mr. Note says his or her birth month. Make sure each child knows his own birth month. Talk about the rainbow, that comes at the end of the storm. Move arms above the heads left, to right, to make a rainbow.

After the broadcast: Continue playing the games taught in the program. Variation may be to jump rope to "Birthdates." Continue a two part chant to Seasons. Divide class into two sides; while one chants: "Seasons Come and Go. Yes!" (repeat) the other chants: "Winter,

Spring, Summer and Fall I like best of all!" (repeat). Children can learn the motions to Hawaiian Rainbows from Teacher's Book 4 of MMYO. Use recording and book which can be secured from music teachers. Children might be encouraged to make pictures of Seasons to send to Mr. Note, Melody and Clef.

LESSON 14
Catch a Sound of Numbers

Summary: Clef needs help with his math. Mr. Note comes to Clef's rescue by helping him to do math in rhythm. Counting games are used to help to learn number sequences.

Objectives: Children will learn: to count in rhythm through various chants and singing games; to listen for the beat of the rhythm given by a hand drum, numbers, such as 2's up to 20 and 5's to 100.

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. "Ringo Rango," "Creative Approaches to Child Development" by Grace Nash, Alfred Pub. Co., N.Y., 1974. "Ten in a Bed," "The Child in Depth," suggest tape from broadcast. "Ten Little Indians," "Music with Children Series" by Grace Nash, Swartwout Enterprises, Box 476, Scottsdale, Arizona 85252, 1965, p. 16-17.

Before the broadcast: Have children count by 2's or 5's together. Point out the rhythmic chant they naturally follow when reciting. Try doing it without any cadence or flow. Say a number sequence to the rhythm of "lap-clap." Practice a number sequence with a hand drum. Gradually increase the speed as the children are able to manage it.

After the broadcast: Review the games learned on the program. Have the children create new math games. (The third graders could do addition and subtraction and maybe some easy multiplication problems.) Sing songs with numbers in them.

LESSON 15
Catch a Sound of the Future

Summary: Melody and Clef are thinking about what they would like to be when they grow up. Mr. Note helps them to discover various careers as they "orbit" around the neighborhood. They sing and play games about the future.

Objectives: Children will learn: to use their imagination as they talk and think about the future; that there are many different kinds of careers to choose from; to recognize the sound of electronic music.

Music used in the lesson: Horace W. Moore, "I'm Somebody" (theme song), "Youth News," American Red Cross Magazine, April 1975, p. 22. "I Wonder What I'll Be," record, Songbook and Dittos, Shawnee Press, Inc., Delaware Water Gap, Pa. 18327, 1973, p.3. "Bing, Blang," "Making Music Your Own," Book I, Silver Burdett, 1971, p. 110. "People in Your Neighborhood" record, Sesame Street, Warner Bros., 265 Secaucaas Road, Secaucas, N.J. 07094. "When We Grow Up" record, "Free to Be You and Me," Marlo Thomas and Friends, Bell Record, 1776 Broadway, N.Y. 10019.

Before the broadcast: Have children compile a list of careers. Put the titles of songs on the board and talk about them. Talk about electronic music from the Sound Studio (sounds like life from another planet). Ask children, "What have we done about the Space Program in the last year?"

After the broadcast: Learn the game "Muffin Man" and substitute different occupations the children are interested in. "Movement," "Music and Language," by Burnett (get from music teachers). For teaching streets, substitute names of various streets in the Song Review "When We Grow Up" record. Talk about being proud of the way you look. Draw a picture of the way you look now. Play "Oats, Peas, Beans" game in "Make Music Your Own," Silver Burdett, 1971.

CATCH ON!

CATCH ON! is a new vocabulary skills development series designed for middle school students 1-2 years below grade level. Receptive communication skills are of paramount importance in the development of essential performance skills.

Using a newsroom format, the "Word Power Radio Network" presents a host of zany characters and a time machine to zip students backwards and forwards in time to interact with situations wherein vocabulary skills are taught. Skills are taught through the understanding of contextual clues, morphological analysis, semantics and listening skills.

LESSON 1
Introduction and the China Monster

Objectives:
1. To introduce the program series and its purpose.
2. To motivate good listening habits.
3. To present vocabulary words in context as an aid to identification, comprehension and retention.

Synopsis:
1. Students are introduced to CATCH ON! as a program which will enlarge and enrich their vocabularies.
2. The format of this program and the succeeding ones is to give students "word power" through hearing the vocabulary words presented in context.
3. Characters who give their presentations through the "Word Power Radio Network" are introduced.
4. Dramatization of several newsworthy happenings of the present and the past help students relate the vocabulary to subjects with which they may have varying degrees of familiarity.
5. There are follow-through activities allowing for extension of word knowledge, correlation with content areas, and expression through creative activities.

Lesson Description
1. Students meet Robert Random, Susan Smattering and Professor Alfred VonCrock who present two news happenings. The voices and sound effects are reflective of the environment in which the situation occurs.
2. The news stories relate to:
   a. A suspenseful situation in China in which there is concern over the production of silk because the mulberry trees are being destroyed by a giant caterpillar.
   b. Professor VonCrock's desire to escape noise leads to his phenomenal invention of a time machine which allows him limitless ability to span time and space to observe or relieve conditions in the past. On this program he and Susan see what the weather was like in 2000 B.C.

Listening Readiness:
At the time of this first program students could begin a "word box" or similar collection of the vocabulary words to be presented in the series. The words could later be classified alphabetically, by program presentation, according to function, subject or mood, or according to types of contextual or structural clues. (See Program Content.)

Vocabulary Words

1. phenomenon	6. jackhammer
2. caterpillar	7. cartilage
3. emergency	8. precipitation
4. racket	9. crystal
5. boisterous	10. serene

1. Display vocabulary words that will be presented on the program.
2. Pronounce the words.
3. Discuss the number of syllables in each word, how one would divide the words into syllables, the number of vowels and their sounds as they relate to vowel and syllabication rules.

Suggested Follow-through Activities
1. Association exercise (See below).
2. Find words that make their plural forms in unusual ways, i.e. phenomenon, alumnus, memorandum, larva, datum.
3. Imagine that you have a time machine. Write a story describing some event in the past or the future. Illustrate the story and prepare it as a booklet to be shared with others in an Out of This World reading center.
4. Draw pictures to contrast the life cycle of a moth and a butterfly.
5. Research how silk is made. Make a report to the class.
6. Make a chart of natural and artificial fabric swatches.
7. List special uses of various kinds of trees or of the particular parts of trees such as their leaves, fruits, flowers, bark, trunk, sap.
8. Set up a display of articles relevant to life and culture in China.

Association Exercise for CATCH ON! Program #1 (to be duplicated)

Directions:
Have your students circle four words or phrases in each group which can be most closely associated with the top or first word.

caterpillar	emergency	racket
moth	daydream	drug smuggling
butterfly	burning house	tennis
larva	automobile wreck	confused noise
worm	heart attack	theft ring
cocoon	tornado	soft music
boisterous	jackhammer	cartilage
pep rally	electric drill	connective tissue
loud laughter	chain saw	muscles
lullaby	sanding machine	bones
boxing match	screwdriver	joints
noisy children	pile driver	glue

precipitation	crystal	serene
snow	watch cover	boisterous
rain	fine glassware	calm
ocean	expensive vase	quiet
hail	transparent cover	still
sleet	frying pan	peaceful

LESSON 2
The Magnolia Mystery

Objectives:
1. To interpret contextual clues as aids to word meaning and comprehension of the words on the vocabulary list.
2. To extend knowledge of the words through reading, creative expressions, art and composition.
3. To recognize synonyms as definitions.
4. To stimulate imagination.

Synopsis and Lesson Description:
VonCrock takes our reporters to the South during the Civil War. There we learn of the story of a southern belle and her strange romance where ghosts play an important part. New vocabulary words emphasize the mystery of the situation. Finally, through news reports from the "Word Power Network," students are introduced to additional words with mysterious and ominous meanings. It's dramatic fun with words.

Listening Readiness:
Vocabulary Words

1. apparition	6. camouflage
2. premonition	7. intrigue
3. phobia	8. intriguing
4. macabre	9. treacherous
5. superstitious	

1. Have the vocabulary list charted or written on the chalkboard. Pronounce the words.
2. Have a list of mystery books posted or set up a display of related books in a special interest center.
3. Explain to listeners that today's is an especially exciting story. It's a mystery, a ghost story that takes place in the state of Georgia.
4. Encourage students to be aware of the sound effects and their contribution to the mood of the program.
5. Remind students to listen particularly for the vocabulary words and how they are used in the story.

Suggested Follow-through Activities
Direct students to:
1. Give a brief oral account of a mystery book read. Make your audience want to read the book to find the solution to the mystery or to learn more about the phantom!
2. Make a diorama in a shoebox or similar box to illustrate one of the books or stories you read.

Group Discussion Questions Following the Program:
1. How did the music and sound effects make you feel?
2. Do you think Magnolia is an appropriate name for a town in Georgia? If so, why?
3. The story supposedly took place around the middle of the 1800's. What do you know about this period in our country's history?
4. Why was Azalea's fiance thought to be "different"?
5. Do you think people are really more alike than they are different, or vice versa?
6. What factors in your society today cause us to have fewer (or more) prejudices than in earlier eras to history?
7. What are the meanings of the words on the vocabulary list?

Possibilities of Student Activities:
1. Pantomime a scary or mysterious situation. Or act out a superstition for classmates to guess. (Charades)
2. Draw a picture of people or animals in a treacherous situation.
3. Research how animals are able to camouflage themselves.
4. Illustrate with some art medium how you think Azalea Lee or her plantation home looked.
5. Make a list of words for make-believe creatures (i.e. ghost, phantom, elf, giant, poltergeist, leprechaun, etc.)
6. Make a "phobia chart." List prefixes that are used with phobia and define each. Have a friend draw a picture to illustrate one or more of the phobias on your list.
7. Write an original story of mystery and intrigue.
8. Draw pictures of people using disguises in an appropriate setting. Examples: a masquerade ball, Halloween, a battle, a bank robbery, a famous person incognito. Be able to explain why the person might be so camouflaged.
9. Make a collage of superstitious situations (haunted houses, walking under ladders, broken mirrors, black cats, Friday the 13th, etc.)
10. Write your version of Azalea's elopement and her father's reaction when he discovered it.

Enrichment:
Compare some of the parapsychology finds (like those of the Rhines at Duke University) with fictional stories of premonitions.

Checkup or Worksheet (To be duplicated)
Directions:
Match each word on the left with the word or phrase on the right which is most like it in meaning.

1. intriguing	a. disguise
2. premonition	b. interesting
3. camouflage	c. foreboding
4. superstition	d. strange belief
5. apparition	e. grim
6. macabre	f. fear
7. phobia	g. ghost
8. treacherous	h. dangerous
9. intrigue	i. scheme

LESSON 3
Message Invasion (Communications)

Objectives
1. To teach students to recognize and utilize prefixes and suffixes as aids to word meaning.
2. To give students an opportunity to internalize word meanings through hearing the words used in an exciting, imaginative context.
3. To provide opportunities for use of the vocabulary and knowledge.

Synopsis and Lesson Description:
1. Communication is the theme of this program. There are suggested pre-listening activities.
2. In the first episode, VonCrock and Robert take the time machine back to 1876 in search of the Pony Express riders. They discover that Custer's battle with the Sioux is imminent and communcation is an important factor.
3. In the second episode, Susan is covering a story in Arizona in which an alien spaceship has landed and the spatial creatures called Cortons cannot be understood by the Earth people without the assistance of an interpreter.
4. After the broadcast there are suggested follow-up activities to reinforce and extend the vocabulary knowledge and to correlate the ideas introduced in the episodes with other content areas.

Listening Readiness
Vocabulary Words:

1. communication	6. translate
2. clarify	7. transmit
3. megaphone	8. transfer
4. device	9. interpreter
5. primitive	

1. Display the vocabulary words. (pupils may copy them for their word boxes or files)
2. Help students utilize their dictionary skills in finding, pronouncing, dividing, and defining the words. Special emphasis should be given to root words and the significance of prefixes and suffixes.
3. Tell students briefly what the program is about to motivate interest, to facilitate their understanding, and to alert their hearing of the specified vocabulary words to be mastered.

Suggested Follow-through Activites:
1. Discuss and chart ways of communicating. (Such things as the following might be included. Students could do further research on some of these in which they are particularly interested: body language, smoke signals, printed words, marked trails, telephone, telegraph, radio, television, photographs, flags and flag signals, works of art, Morse code, pictures, horns, spoken language, Scottish plaids, cattle brands, uniforms, ancient shields, sign language, colored lights, logos and trademarks, etc.)
2. Draw and color a picture of the Cortons and their spaceship. (Blue creatures two feet tall, three eyes, four arms, green antennae, three fingers shaped like tiny megaphones on each hand.)
3. Research and write a report on: Pony Express, transcontinental telegraph, General George Armstrong Custer, UFO's, the plight of American Indians in our history.
4. Imagine that the Cortons had taken you hostage aboard their spaceship to return with them to their land. Describe your experience.
5. Invite a speaker from the telephone company. He might be asked to elaborate on the most efficient ways to use a phone directory, how to find government listings, etc.
6. Have a special handwriting lesson to emphasize the importance of legibility as it relates to clear communication.
7. Use such words as megabuck, megadeath, megalopolis, megalomania, etc. to teach that some prefixes have more than one meaning.
8. Write a story in which you use as many words as you can that contain the **trans** prefix.
9. Write letters to CATCH ON!, S.C. Educational Radio Network, 2712 Millwood Ave., Columbia, South Carolina, 29250, to communicate your views about the program.

LESSON 4
Food For Thought

Objectives

1. To teach that there are classifications of words pertaining to particular subjects of disciplines.
2. To build vocabulary relating to foods, their preparation, eating and taste.
3. To utilize known base words to identify and comprehend new word forms.
4. To demonstrate contextual clues to word meaning.

Listening Readiness

Vocabulary Words:

1. appliance
2. gourmet
3. culinary
4. indigestion
5. appetizing
6. ingredient
7. edible
8. beverage
9. nutritionist

1. Display and discuss vocabulary words.
2. Familiarize students with the content of the program.
3. Have a brief motivating discussion about favorite foods.

Suggested Follow-through Activities:

1. Have a "taste party." Students can be provided a taste of something new to them, or they can be blindfolded and given tidbits of familiar food items to identify. Interesting word lists, comparisons and written compositions can result.
2. Review the digestive system in the human body. Contrast this with a cow's and an earthworm's digestive tract.
3. Peruse cookbooks to become familiar with their contents in terminology in addition to recipes.
4. Review the basic food groups in relation to human body's needs. Plan a series of well balanced meals.
5. Display copies of magazines such as Bon Appetit and Gourmet Dining.
6. Simulate a restaurant situation with students taking certain roles and being responsible for finding out and sharing pertinent information regarding the particular roles. For example: nutritionists or dietitians—food groups, meal planning; specialized chefs—food preparation terminology, types of dishes; maitre d', hostesses—reservations, correct seating; waiters, waitresses—correct service, proper table setting; restaurant diners—reservations, ordering, good manners, paying the bill, tipping.
7. If cooking facilities are available, let students use a recipe and prepare something to eat.
8. Define these words: buffet, casserole, chef, brunch, barbeque, pastry, busboy, fondue, entree, a la carte, marinade, etc.
9. Reports could be made on: table etiquette, specialized people involved in restaurant work, food groups and health needs, methods of preparing foods, categorizing foods by their edible parts (nuts, roots, flowers, stems, leaves, etc.)
10. Have pupils make lists of the following: fruits, vegetables, meats, spices and herbs, dairy products, grains and their food uses, food nutrients, types of meals (brunch, snack, breakfast, lunch, dinner, supper, buffet, etc.), places for dining (cafeteria, restaurant, diner, creperie, oyster bar, etc.), descriptions of food tastes (delicious, salty, sour, tart, bitter, acid, sweet, syrupy, rancid, etc.), cooking methods (frying, baking, roasting, broiling, charcoaling, searing, etc.)
11. Provide students opportunities to practice correct table setting.
12. Practice ordering foods from menus of varying formality.

LESSON 5
Weather Vein

Objectives

1. To teach words relating to weather.
2. To extend knowledge of synonyms.
3. To learn how weather affects emotions and activities of people.

Synopsis and Lesson Description:

1. Word City inhabitants are experiencing a heat wave. Their reactions are being reported on Word Power Radio Network through interviews by Susan Smattering.
2. Robert Random and VonCrock take the time machine to the Arctic and to South America for contrasts in weather.

Listening Readiness

Vocabulary Words:

1. parched
2. scorching
3. drought
4. irritable
5. irritability
6. abominable
7. frigid
8. arctic
9. humidity
10. sweltering

1. If it is feasible provide students with parched (roasted) peanuts to eat as an introduction to discussion of the word "parched." Relate the word as a cooking method to its use regarding weather conditions.
2. Introduce the remaining vocabulary words. A newspaper weather report might contain some of the terms. Let students express what they already know about the word meanings.
3. Allow students to relate incidences in their own experience in which weather played an important part.
4. Words may be copied for students' word boxes or files.
5. Have students note base words, suffixes, phonetic spelling in the dictionary, and parts of speech.

Suggested Follow-through Activities:

1. Keep a daily weather and/or temperature chart.
2. Draw pictures to illustrate various weather conditions.
3. Read non-fiction books relating to weather.
4. Write creatively about some weather hazard and how the weather presented problems for the characters in their stories.
5. Relate science materials. Learn what causes various types of weather.
6. Make a rain gauge.
7. Study about clouds and what weather conditions are indicated by cloud types.
8. Make a chart of storm types.

LESSON 6
Computers

Objectives

1. To teach words relating to computers.
2. To inform in a cursory fashion how computers work.
3. To illustrate that there are specialized meanings for words depending on the context or discipline to which they refer.

Synopsis and Lesson Description

1. The program opens with Susan Smattering giving a news report about the keypunch machines across the nation "striking" for more data and better treatment. (Eight of the vocabulary words are included in her news report.)
2. Robert Random takes over the reporting when Susan is captured by the computer Val.
3. Robert and VonCrock carry on a conversation about how computers operate. They talk with the computer Val about her grievances.
4. The invention of computers is discussed.

Listening Readiness

Vocabulary Words

1. keypunch
2. terminals
3. data
4. programmer
5. circuit
6. (computer card) reader
7. input
8. statistics
9. flowchart
10. remote

1. Discuss with students the uses of computers.
2. Introduce the vocabulary words and talk about their meanings.
3. Words may be added to vocabulary files or boxes.
4. Have some books or pictures relating to computers on display.
5. Encourage students to listen carefully to usage and explanation of vocabulary words during the program.

Suggested Follow-through Activities

1. Invite a person who works with computers to speak to the students.
2. Review place value of our number system in base ten. Explain base two and challenge students to perform some simple computations in that or another base.
3. Let students write stories using as many of the vocabulary words as they can.
4. Research reports can be done on inventors contributing to the development computers: Blaise Pascal, Charles Babbage, George Stibitz.

LESSON 7
Energy

Objectives

1. To understand how the key words relate to energy. (Or science. See note.)
2. To learn more about how to protect our environment.

Synopsis and Lesson Description

1. Robert Random broadcasts on the Word Power Radio Network from a New Mexico energy conservation agency specializing in recycling.
2. Susan Smattering does a story on food pollution caused by the use of pesticides.
3. VanCrock investigates communication via laser beams fifty years in the future.

Listening Readiness

Vocabulary Words

1. ecology
2. conservation
3. technological
4. recycling
5. pollution
6. environmental
7. contaminated
8. pesticides
9. generated
10. lasers

1. Since many or all of these words probably are familiar and part of students' oral vocabularies, discuss the words as they are known already.
2. Analyze the words. What are the base words? How many syllables are there? Where are they accented? What are the prefixes and suffixes? How do these word parts affect meanings and parts of speech?
3. Display some books and whatever other materials are available on energy, pollution, and communication innovations.
4. Talk about the "energy crisis."

Suggested Follow-through Activities

1. Discuss how "improvements" such as the use of pesticides sometimes create undesirable side effects such as pollution.
2. Have a conservationist speak to the class about problems relating to their own environment.
3. If possible, visit a recycling plant.
4. Write a letter to the President of the United States requesting information on his energy conservation proposals.
5. Use the telephone directory and other resources in your locale to obtain information and free materials concerning energy conservation, protection of the environment, and communication innovations.
6. Write or draw imaginatively to illustrate fictional possibilities of the use of pesticides or laser beams.
7. Make a collage of magazine pictures showing different forms of energy.

LESSON 8
The Missing Gazebo

Objectives

1. To teach descriptive words made by the use of suffixes.
2. To emphasize that characteristics are essential to classification or identification of animals.
3. To develop careful listening habits.

Synopsis and Lesson Description

An unusual creature destined for an American zoo has been kidnapped at the airport in Africa. Susan, Robert, and VonCrock go to Africa to investigate. They are successful in locating the animal and her kidnapper and in providing a happy solution for those involved.

Listening Readines

Vocabulary

1. characteristic
2. energetic
3. mischievous
4. vivacious
5. ambitious
6. docile
7. lethargic
8. compassion
9. prim

1. Introduce vocabulary words. Discuss how the words are formed.
2. Remind students that they should listen carefully for the vocabulary words as they are used in the broadcast.
3. Students should have paper ready to make notes on the appearance of the gazebo as the descriptive characteristics are given.
4. Point out Africa on a map or globe. Talk about the kinds of zoo animals that come from Africa.

Suggested Follow-through Activities

1. Take a field trip to a zoo if this would be a new, special or feasible experience.
2. Invite a zoo guide to speak to the students about some unusual animal characteristics.
3. Have students list animals and their outstanding characteristics.
4. Draw a picture of the tufted polka dot gazebo. (A cross between a gazella and a zebra, about the size of small deer, two knobby horns that look like golf balls on a pencil, tuft of dark brown hair between horns, white fur with reddish dots about the size of a "moon pie," tracks like little doughnuts.)
5. Write sentences or a story utilizing the new words.
6. Debate the pros and cons of taking animals from their natural habitats to become zoo animals.

LESSON 9
Places

Objectives

1. To teach the key words
2. To familiarize students with various types of places on earth
3. To point up adaptations and life styles to physical environment
4. To encourage appreciation for the beauty found in nature
5. To emphsize our protective attitudes toward our domains

Key words

1. domain
2. exotic
3. verandas
4. canopy
5. tundra
6. oasis
7. pinnacle
8. moor
9. cache

Pre-broadcast suggestions

1. Discuss the saying "A man's home is his castle," as this is somewhat like the theme of the program.
2. Introduce the key words and add them to those previously recorded.
3. Have students suggest other "place" words such as desert, prairie, plateau, plain, mesa, etc.

Program synopsis

Susan shares her slides of various places around the world with Robert and VonCrock. Charateristics of the places are described. Emphasis is placed on the fact that people are adaptive to and protective of their own domains.

Post-broadcast suggestions

1. Collect pictures illustrating place words.
2. Show locations of different types of places on maps and globes.
3. Read nonfiction from the library and/or other sources to broaden knowledge and appreciation for different types of places.
4. Make a bulletin board display of student-drawn pictures of types of places.

LESSON 10
Outer Space

Pre-broadcast readiness:

1. Discuss science fiction programs and books that students enjoy.
2. Present the key words. Remind students that the context in which the words are used frequently reveals the words' meanings.
3. Clarify meanings of the following words which are used in this lesson's dialogue: conservatory, objectivity, decipher, speculate, infallible, hovering, frustration, assumption, insufficient, hypothesis, alpha centauri.

Key words:

1. plummeting
2. interstellar
3. velocity
4. nova
5. electronic
6. module
7. galaxy
8. alien
9. transmitting
10. transmissions
11. transmitters
12. celestial

Program synopsis

An earth-bound UFO creates a suspenseful situation which the Word Power Radio Network is reporting. The computer Val solves the problem by being able to communicate with the UFO.

Suggestions for post-broadcast activities

1. Discuss the meanings of the key words as presented on the program.
2. Design a space ship.
3. Pretend that you are stranded on an imaginary planet. Write an account of conditions and your plan of survival.
4. Review knowledge of our solar system.
5. Take a field trip to a planetariam if one is available.
6. Do research on some of the major conservatories and astronomers.
7. Gather information from the chapter "The Universe and Space" from the *Guiness Book of World Records*.
8. Construct papier mache planets for a classroom mobile showing spatial relationships with the sun and each other.

LESSON 11
Animals

Objectives:

1. To teach or review the key words
2. To encourage students to learn more about animal behavior.
3. To stimulate further reading and research

Pre-broadcast readiness

1. The key words are probably familiar as part of students' oral and reading vocabularies. They can be used especially well, therefore, to review syllabication and vowel rules.
2. Motivate listening by allowing students time to relate experiences with horses.

Key words

1. foal
2. withers
3. corral
4. shod
5. gait
6. canter
7. thoroughbred
8. bridle
9. stirrup
10. straddle

Program synopsis

The Word Power Radio Network is presenting news about two animals which mistakenly think they are horses! VonCrock has difficulties as he attempts to give the audience a lesson in horseback riding.

Post-broadcast suggestions

1. Read about the Kentucky Derby and some of the winning horses through the years.
2. Make a chart of animals' group names and what the males, females and young are called. The librarian can help students locate this information.
3. Read about strange behavior characteristics of animals.
4. Write stories, poems, or sentences utilizing the key words.
5. Write an account of Willie's experiences as he travels to the Kentucky Derby.

LESSON 12
Current Events

Readiness for listening

1. Record and discuss the key words students should be attentive to hearing during the broadcast.
2. Point out in a newspaper the sections for classified ads, obituaries, editorials, etc.

Program summary

Robert Random is interviewed on the Word Power Radio Network by the computer Val. What appears to be a newsworthy incident taking place across the street causes the interview to be interrupted and Robert to be temporarily fired as a news reporter.

Key words

1. classified	4. editorial	7. repercussions
2. typos	5. scooped	8. demilitarize
3. obituaries	6. imminent	9. detente

Suggestions for post-broadcast

1. Review the meanings of the key words as they were used in the broadcast. Study the words as to form, context, and as to multi-meanings when appropriate.
2. Practice writing ads for the classified section of a newspaper.
3. Have a newspaper, television or radio representative or reporter as a speaker.
4. Make a poster of clippings illustrating the different types of information one gets from the newspaper.
5. Share information about current events through oral presentations.
6. Look for typos in a newspaper.
7. Draw cartoons to satirize, illustrate or clarify a news story.

LESSON 13
The Sports Shuttle

Pre-broadcast readiness

1. Discuss the meaning of the word "shuttle" as it applies to the title of the program.
2. Present the key words. Students may add them to their word files.
3. Remind students to listen for seven words describing caves in the program conversation. (dark, spooky, quiet, chilly, slippery, muddy, scary)
4. Let students share experiences they have had related to spelunking, football, and soccer.

Key words

1. spelunking	4. rebound	7. technique
2. physique	5. stamina	8. penalty
3. dribbling	6. sportsmanship	

Program synopsis

The time machine takes Susan, Robert and VonCrock to Virginia to explore a cave, to a Super Bowl game, and to a soccer game in Germany. Information about sports and the key words are presented in this context.

Objectives The student will be able to:

1. Describe caves with at least five adjectives.
2. Contrast football and soccer in two ways. (In soccer the hands are not used and the player's endurance and skill are more important than his size and strength.)
3. Tell how the meaning of the word "dribbling" differs between soccer and basketball. (Moving the ball with short little kicks rather than bouncing with the hands.)
4. Define the key words and use them in context.

Suggestions for post-broadcast activities

1. To learn more about caves refer to encyclopedias and library books. Reports can be made on:
   a) formation and features of caves
   b) the location and types of caves open to the public
   c) how the word "dribble" could apply to the formation of stalactites and stalagmites
   d) life in caves
   e) safety precautions for exploring caves
2. Draw a two-part picture to illustrate "rebound" as the word applies to basketball and to an echo.
3. Invite a coach or physical education teacher to speak to the class about students' special sports interests.
4. Write an adventure story about spelunking. Students should have an opportunity to share their stories.
5. Make a chart showing participating teams and the winners of Super Bowl games.
6. Have a class discussion in which students relate examples of good and poor sportsmanship.
7. Make collages illustrating players or activities pertinent to particular sports.
8. Discuss how good health habits and exercise programs relate to physique and stamina.

LESSON 14
The Magical Musical Tour

Pre-broadcast readiness

1. Have the key words on display for discussion and copying.
2. Give the students a brief introduction to today's lesson. (See synopsis.)
3. Encourage students to listen for five words used to describe the symphony. (restful, beautiful, powerful, stirring, exciting)

Key words

1. accompany	4. orchestration	7. musician
2. symphony	5. accompaniment	8. harmony
3. orchestra	6. chords	9. crescendo

Program synopsis

Susan, Robert and Von Crock attend a symphony after which they interview the conductor, Mr. Gabbro Kovacs, for the Word Power Radio Network. Professor Von Crock is inspired by music to increase the versatility of his magical machine later so that it can travel in sound as well as in time and space. The four characters go into the atmosphere where they hear "rock and roll," "bluegrass," and the "blues." Today's key words are integrated into the conversation about music throughout the program.

Objectives: After listening to the broadcast and participating in brief discussion, the student will be able to:

1. Define or use the key words in context.
2. Differentiate a symphony from other types of musical compositions.
3. Tell how the words "orchestration" and "orchestra" are related.
4. Tell how the words "accompany" and "accompaniment" are related.
5. Recall three or more appropriate words to describe a symphony.

Post-broadcast suggestions

1. Teach students appropriate behavior at a concert. (quiet attentiveness, clapping when the conductor lowers his hands indicating the completion of the selection, etc.)
2. Have a music teacher, band leader or symphony conductor as a speaker. Explanation might be given about how some classical music has been popularized.
3. Display pictures of musical instruments.
4. Make a chart or poster showing the locations of the sections of an orchestra.
5. Listen to symphonies to distinguish the four movements and to determine where "crescendo" occurs.
6. Draw a picture to illustrate an ideal "thinking room" or "thinking place."
7. Write an account of the importance of music in our lives. (Where does one hear background music? What purposes does it serve? What would our lives be like if there were no music?)
8. Listen to recordings or tapes. Students write about or chart the feelings they experience when hearing different types or their favorite types of music.
9. Makes lists of words describing different types of music.
10. Have quietness for a few minutes. Students listen and then note all the sounds they heard during the quiet period. Indicate which were pleasant or unpleasant sounds.
11. Encourage students to spend a few moments concentrating on sounds around them in various locations and at different times during the day as an impetus for discussion at a later class.
12. Play some barbershop quartet music to reinforce the meaning of "harmony."
13. If students play musical instruments, plan a session in which they can share their talents.

LESSON 15
The Family Tradition

Pre-broadcast readiness

1. Discuss different ways that people travel.
2. Display the key words. Have students copy them for their word boxes or files.
3. Analyze the key words for clues to their meaning.

Key words

1. cylinders	4. navigation	7. frigate
2. aeronautical	5. chassis	8. rudder
3. horsepower	6. accelerate	

Program synopsis

The world of transportation is explored as Susan, Robert and Von Crock go back in time and space to visit some of Von Crock's relatives who were also inventors of transportaiton vehicles.

Objectives

After listening to the program and participating in related activities and discussions, the student will be able to:

1. Use they key words appropriately in context.
2. Name at least eight modes of transportation.

Post-broadcast activity suggestions

1. Prepare a time line showing the invention dates of vehicles related to transportation. (A history teacher or your librarian may be able to suggest resources supplementary to the usual reference materials for information.)
2. Make a list of transportation modes.
3. Assemble a model boat to demonstrate the fuction of a rudder.
4. Make a poster of pictures of sailing vessels.
5. Make a booklet of pictures: "Things That Fly" or "Things That Float."
6. Write an account of what life was like one hundred years ago. Refer to history and sociology books.
7. Draw a picture of your conception of a transportation vehicle for the future.
8. Analyze the key words as to parts of speech, root words and definitions.
9. Prepare a bulletin board on transportation.
10. Examine an automobile engine in operation to observe cylinders, pistons, acceleration.
11. Read biographies or encyclopedia accounts of the lives of Henry Ford, the Wright Brothers and others associated with transportation.
12. Allow students time to relate some of their family traditions.
13. Set up displays of students' transportation models.
14. Reference: Account and History of Transportation, Random-House Encyclopedia, One Volume Edition, 1977, pp. 1676-1722.

CONVERSATIONS WITH WILL SHAKESPEARE AND CERTAIN OF HIS FRIENDS

Some Important Thoughts:

1. There is no need to prepare your students in specific detail for each broadcast. The resource material provided in this guide is intended to FOLLOW each broadcast, adapted to your own teaching style, of course.
2. The students should be allowed to openly discuss each broadcast at its completion. Questions and opinions will be offered during each program, but there will be no answers. The programs will be purposely of an open-ended format, leaving the remainder of your class period open for discussion. At times, controversy should be the rule, rather than the exception.
3. Shakespeare was great because he wrote for production. His plays are meant to be seen, not just read. Shakespeare was a man of ideas . . . an observer of men. We meet him through his characters; his "literary" merit was to follow.
4. As a teacher, do what you can to illustrate Shakespeare's own humanity; Shakespeare wasn't a saint. He possessed all the foibles of human nature many of us possess today. Anything you can do to drive this particular point home can't help but make a difference in how your students react.
5. A good reference for corollary reading during this entire series is "Shakespeare of London" by Marchette Chute. This publication traces Shakespeare's youth and growth in the theatre and also provides details concerning his family and the life and time in which he lived. It is not intended as a scholarly work and is easy reading.

LESSON 1
Sound and Fury

Some thoughts presented by the narrator:

1. This opening session is meant to be a sampler.
2. Shakespeare created every possible kind of sound; every possible shading of fury; nearly every aspect of human existence.
3. Shakespeare is a figure of controversy—as all men of achievement are.
4. He possessed great range: harsh, gentle, kind, cruel, good, bad and violent.
5. Many persons say they do not "understand" Shakespeare: these people must see a performance before reading him.
6. Understanding Shakespeare is usually less difficult than understanding the living person in your life you most care about.
7. Shakespeare reacts sometimes with anger, wit, candor, tenderness, often with love.

Scenes taken from Ashland productions for this broadcast:

"The Tempest," Act I, Scene 1—in full
"Twelfth Night," Act II, Scene 3, line 42
"Henry V," Act I, Scene 1, lines 1-33
"Titus Andronicus," Act V, Scene 3, lines 24-66
"Henry V," Act III, Scene 1, lines 24-36, 1-34
"Hamlet," Act III, Scene 2, lines 57-79
"Hamlet," Act II, Scene 2, lines 583-642

Some questions you might present for discussion AFTER the broadcast:

How was Shakpespeare 1,001 different people?
Why see Shakespeare first before reading him, if possible?
What did the narrator mean by "oceanic mind" and "thousand-souled?"
Have any of you ever seen a Shakespeare play? Describe it. How is it different from reading a play? What kind of impression did it make on you . . . and those who were with you?
Do you think Shakespeare understands humanity? Why? How? Have you ever felt some of the personal emotions you heard today?

LESSON 2
Sound and Fury, Part Two

Some thoughts presented by the narrator:

1. We are still sampling the sweeping spectacle and amazing variety of Shakespeare.
2. Life: "a tale told by an idiot, full of sound and fury, signifying nothing."
3. We should also touch on the sounds and furies of less noble motives.
4. Falstaff celebrates his courage for a deed he never accomplished.
5. Always the parading melange of fights and battles . . . some for high purpose, some for low; some for cowardly, some courageous—but all in a frenzy of spectacular theatre.
6. The "Sound and Fury" of life . . . signifying nothing? Signifying something? Signifying everything?
7. He's 1,001 different people.

Scenes taken from Ashland productions for this broadcast:

"Macbeth," Act V, Scene 5, lines 28-30
"King Lear," Act III, Scene 3, lines 23-112
"Henry IV, Part 1," Act II, Scene 4, lines 127-317
"Twelfth Night," Act II, Scene 3, lines 61-135
"Macbeth," Act V, Scene 2, lines 32-63
"Romeo and Juliet," Act III, Scene 1, lines 127-143

Some questions you might present for discussion AFTER the broadcast:

We've heard bits and pieces of comedy, history, tragedy. How do these excerpts show Shakespeare's versatility?
His "oceanic" mind?
He's 1,001 different people?

LESSON 3
Sweet Love, Sweet Lines, Sweet Life, Part One

Some thoughts presented by the narrator:

1. Shakespeare examined all sides of life . . . types, viewpoints, motives . . . just as any other subject.
2. We have the materials of humanity in action; we have provocative enactments of all angles of the question; but we do not get a decision—a final answer: that, Shakespeare leaves to us.
3. "Sweet Love." Shakespeare could say that; he could feel that; but, he also knew there was harsh love, bitter lines and ugly life too.
4. He was speaking of himself and all of us in "A Midsummer Night's Dream."
5. A man who is deeply "in" and "of" his time, is a man for all time.
6. It is an ancient human hunger to seek beauty and truth.
7. It is also an ancient human faith that hunger, beauty and truth will be found in love.
8. In his coverage of love through the great music of his poetry, he played many a contrasting tune.
9. He has been called vulgar . . . and has often been censored.
10. He has been called an opportunist because he wrote for the "market" of theatre.
11. He cannot be called dull—not provincial—nor single-minded.
12. Through training, he roots with the classic cultures of Greece and Rome.
13. Through experience, he had a contributing life with the English Renaissance.
14. He had a remarkable sense of and hunger for the continuum, the golden mean of life and survival . . the future.
15. On love, he expresses the idealistic and vibrantly desperate young love of Romeo and Juliet; the bluntly uncooperative love of their parents; the commercial and social love of country Paris; the cavorting love of Mercutio; the bawdy and opportunistic love of the nurse; the indifferent love of the faceless ones.

Scenes taken from Ashland productions for this broadcast:
"A Midsummer Night's Dream," Act 1, Scene 3, lines 44-49
"Romeo and Juliet," Act I, Scene 5, lines 96-123
"As You Like It," Act V, Scene 1, lines 51-66
"A Midsummer Night's Dream," Act I, Scene 1, lines 128-155
"Antony and Cleopatra," Act IV, Scene 13, lines 1-91
"Twelfth Night," Act II, Scene 1, lines 271-297
"As You Like It," Act II, Scene 7, lines 174-193
"Comedy of Errors," Act III, Scene 2, lines 71-152

Some questions you might present for discussion AFTER the broadcast:
Is Love sweet? Is it bitter? Is it a mystery? Is it a physical fact?
Can love be defined? Have you noticed some of Shakespeare's views on love matching your own?

LESSON 4
Sweet Love, Sweet Lines, Sweet Life, Part Two

Some thoughts presented by the narrator:
1. We'll continue to hear a mix of opinions about love from young people as well as from Shakespeare.
2. Love is a whirlwind of thought, emotion and instinct.
3. Shakespeare didn't define; he always just presented.
4. It would seem from what we've heard—and will now hear—that he realized as you do: love is not a bumper sticker. It is a lifetime of doing and wagering and perhaps losing, but it is neither whimsy nor is it to be ignored.
5. After all the discussion and points of view, the devotion of Romeo and Juliet still seems, for all ages, to be Shakespeare's greatest statement of love.
6. Shakespeare gave us zest; he gave us humor to soften the pangs of love; he gave us holy motivation; he gave us every possible example of every kind of love.
7. BUT—he didn't give us answers.

Scenes taken from Ashland productions for this broadcast:
"Henry V," Act V, Scene 2, lines 99-304
"Merchant of Venice," Act V, Scene 1, lines 1-31
"As You Like It," Act III, Scene 2, line 314
"Romeo and Juliet," Act II, Scene 2, complete
"Romeo and Juliet," Act IV, Scene 1, lines 96-112

Some questions you might present for discussion AFTER the broadcast:
How many different kinds of love are there? Can you tell the difference?
Could Shakespeare tell the difference?
Are most of them part of your own lives? How?
How does this illustrate Shakespeare's own humanity, his universality, his ability to be all things to all men?

LESSON 5
A Plague on Both Your Houses, Part One

Some thoughts presented by the narrator:
1. The title comes from Mercutio's anguished cries in "Romeo and Juliet," (III, 1, 96) as he shows his frustration and pain, as he is caught between the two feuding factions.
2. Many, feeling this same dismay with conflicts that are not their own, have made the identical anguished cry.
3. Many, feeling repulsion for both sides of an issue, have struck back with this phrase: "A plague on both your houses."
4. It has been on man's mind in war and in peace.
5. It is a question of politics, ethics, morality, patriotism, law, leadership and preference.
6. It is a very old . . . and new . . . concern.
7. Men have always wondered about war and suspected that it was not an answer.
8. Men have always wondered about leadership and sought the hero . . . the idol.
9. Men have always wondered about patriotism and have been wary of uncontrolled and unreasoned national self-worship.
10. Men have always wondered about the perfect life, the Golden Mean, the way to live . . . and yearned for it.
11. Shakespeare often spoke of war and brought it blazoned and bloody on the stage. He spoke of it in many ways: in full-infused glory, in less glorious proclamation, in the brutal honesty of hate.
12. Two students' reactions to the question of war; and then Shakespeare's.
13. The key to war—or the lack of it—to the losing or the winning of it—fits the lock of leadership.
14. Shakespeare and the Elizabethans were extremely conscious of leadership, its rights and duties, its demands and skills.
15. Leadership under the cloudy question of tyranny is a constant thought in Shakespeare's examinations of government.

Scenes taken from Ashland productions for this broadcast:
"Romeo and Juliet," Act II, Scene 1, lines 96
"Hamlet," Act IV, Scene 4, lines 1-35
"Henry V," Act II, Scene 1, lines 1-42
"Henry IV," Part 1, Act, Scene 4, lines 109-131
"Henry IV," Part 1, Act I, Scene 3, lines 194-208
"Henry IV," Part, Act V, Scene 1, lines 121-143
"Troilus and Cressida," Act II, Scene 3, lines 1-24
"Richard the Second," Act II, Scene 1, lines 31-68
"Julius Caesar," Act III, Scene 1, lines 13-93
"Antony and Cleopatra," Act III, Scene 11, lines 194-200

Some questions you might present for discussion AFTER the broadcast:
What is your concept of a perfect life? Your opinion of war?
Have you ever felt as Mercutio did—wanting to condemn both sides of a conflict? Give examples on more than one level.
What about leadership? What makes a good leader? Do we have good leaders today in government? Can you give modern-day parallels for any of the thoughts raised by this broadcast?

LESSON 6
A Plague on Both Your Houses, Part Two

Some thoughts presented by the narrator:
1. Leadership is not possible without those to be led. This calls for some form of "order." Cementing that order is what we have often called patriotism. Then and now patriotism has been a disputed concept. All don't agree on its definition.
2. Shakespeare was fascinated by power and its uses—and by the men who led and followed.
3. Morality, always changing, is best shown in action rather than abstracts.
4. To Shakespeare, "good" and "bad," "right" and "wrong" faced disagreement and varying opinions.
5. He was sympathetic of the single citizen, striving for patriotic sanity, hoping for the Golden Mean of a life in balance and in beauty; hoping for order out of chaos and sense out of madness.
6. And so again, unanswered questions, towering concepts, debatable premises and the long, long "open-end" for you yourself to answer.

Scenes taken from Ashland productions for this broadcast:
"King Lear," Act I, Scene 1, lines 123-189
"Macbeth," Act IV, Scene 3, lines 76-139
"Julius Caesar," Act III, Scene 2, lines 1-266
"Troilus and Cressida," Act V, Scene 4, lines 1-20 and Scene 10, lines 1-57

Some questions you might present for discussion AFTER the broadcast:
We've heard Shakespeare's observations on leadership. Would you feel that our modern day learders measure up to these ideals?
What about patriotism? Though generally a commendable virtue, could it be something else again? How?
Have you seen examples of either side of the question of patriotism? What is your personal view of patriotism? Is it just another form of love? Or isn't it that simple?

LESSON 7
What a Piece of Work is Man, Part One

Some thoughts presented by the narrator:
1. The basis, the vehicle and the target of art is mankind.
2. It celebrates what man is, what he has been—and what he can be.
3. Fascination with people—and the human continuum—is what humanism is.
4. Shakespeare is a champion of man and his world.
5. Throughout his plays, he brings in all types of people to meet and exchange ideas.
6. Basic in listening to and talking about man is, of course, a sensitivity toward his language.
7. He understood man and his many moods. He captured the essence and cadence of so many types. Always sensitive to man's privacy and acutely aware of his complexity.

Scenes taken from Ashland productions for this broadcast:
"Hamlet," Act II, Scene 2, lines 313-348
"A Midsummer Night's Dream," Act I, Scene 2, lines 1-115; Act III, Scene 1, lines 1-81
"Hamlet," Act V, Scene 2, lines 80-202
"The Tempest," Act III, Scene 2, lines 146-155
"Hamlet," Act III, Scene 2, lines 366-396

Some questions you might present for discussion AFTER this broadcast:
What is "making it" in life? What is the subtle difference between those who do—and those who don't?
What is man's future? Do you have hope for mankind?

LESSON 8
What a Piece of Work is Man, Part Two

Some thoughts presented by the narrator:
1. Shakespeare wonders about people. About himself. He too wonders why some men "make it" or do not "make it."
2. He wonders how a man can realize himself and his goals through self-conquest, how does fate, fortune, pride and courage fit in?

3. He also gives equal time to the wretched villains and distorted characters of his plays.

4. Both Shakespeare, a long-time audience member himself, and students express their views in this broadcast—often in rapid succession.

Scenes taken from Ashland productions for this broadcast:

"Titus Andronicus," Act V, Scene 1, lines 120-144
"King Lear," Act I, Scene 2, lines 132-149
"Coriolanus," Act II, Scene 3, lines 54-159
"A Midsummer Night's Dream," Act IV, Scene 2, lines 1-46
"As You Like It," Act III, Scene 2, lines 11-93
"Antony and Cleopatra," Act V, Scene 2, lines 74-93
"Romeo and Juliet," Act I, Scene 5, lines 44-57
"As You Like It," Act II, Scene 7, lines 138-166

LESSON 9
Gods and Goddesses, All the Whole Synod of Them

Some thoughts presented by the narrator:

1. We will avoid the presumption—as Shakespeare did—that we can give postive answers.

2. So many gods and goddesses have been proclaimed and taught and fought for and molded.

3. Is there one religion or many? Why am I here?

4. We could call Duke Senior's comments in "As You Like It" a form of pantheism. You may have another term.

5. All these questions are found in Shakespeare's drama. He was much concerned with the human soul: we cannot do him fair service and step aside from that consideration.

6. Shakespeare has been called an atheist, a pantheist, a man of religious doubt, a Catholic, a Catholic turned Protestant, a mystic, an observer, a believer in none. Others have said he was simply superstituous and believed only in fate.

7. Shakespeare poses the issues beautifully, vividly, fully, dramatically, and fairly: we must decide the outcomes for ourselves.

8. A certainty: Shakespeare cared about man, his soul, his life, his death.

9. Shakespeare avoided direct denominational preference in his work: there is only one Christmas reference in his work; in it, he revealed some of the bias of his time.

10. For much of this session, we'll hear some outspoken opinions about this area of man's affairs and some provocative contrasts as well.

Scenes taken from Ashland productions for this broadcast:

"As You Like It," Act II, Scene 1, lines 1-18
"Twelfth Night," Act II, Scene 4, lines 51-65
"Hamlet," Act III, Scene 3, lines 36-97
"Antony and Cleopatra," Act IV, Scene 3, lines 1-22
"Richard II," Act V, Scene 5, lines 1-119
"Hamlet," Act V, Scene 1, lines 60-244
"Hamlet," Act I, Scene 1, lines 148-165
"Hamlet," Act V, Scene 2, lines 218-238
"King Lear," Act IV, Scene 7, lines 24-84
"The Tempest," Act IV, Scene 1, lines 148-157

Some questions you might present for discussion AFTER this broadcast:

How would you classify Shakespeare's religious beliefs? Do you agree or disagree with his views? How did the bias of his time affect him? Are there such biases now?

LESSON 10
A Little Touch of Harry in the Night, Part One

Some thoughts presented by the narrator:

1. This broadcast will deal with the subject of leadership.

2. The impossible dream must surely include the search for the perfect leader.

3. A perfect leader would hope for perfect order, honest citizenship or call it humanism, patriotism or moralism.

4. We've talked earlier in this series about similar subjects. We'll continue to deal in all these subjects, but directed toward the leader.

5. What is leadership? A King Richard foreseeing his own downfall, his divine right under question? A young Hamlet returned to Denmark to find his uncle married to his widowed mother? A General Cominius speaking to the hero-warrior Coriolanus?

Scenes taken from Ashland productions for this broadcast:

"Richard II," Act III, Scene 2, lines 143-177
"Hamlet," Act I, Scene 4, lines 1-38
"Coriolanus," Act II, Scene 2, lines 86-136
"Henry VIII," Act V, Scene 5, lines 4-76

Some questions you might present for discussion AFTER this broadcast:

What is leadership? Courage? Responsibility? Morality? Patriotism? MOST OF ALL, what is the balanced right and duty of the individual?

In listening to "leadership" examined by a King in trouble (Richard II) by a disillusioned Prince (Hamlet), and by a subordinate admiring his General (Cominius in "Coriolanus"), did you find yourself in sympathetic agreement with any one or all of them? In what ways? For what reasons? Or why not?

LESSON 11
A Little Touch of Harry in the Night, Part Two

Some thoughts presented by the narrator:

1. Last session, the scene was set for the big question—where is "Camelot," "the once and future king," the true leader?

2. Shakespeare gave this central question in military setting and one of its most pointed hearings in "Henry V." The eleventh program is drawn entirely from that play, with paralleled commentary by the student participants.

Scenes taken from Ashland productions for this broadcast:

"Henry V," Act IV, Scene 1, Chorus
"Henry V," Act III, Scene 7, lines 1-175
"Henry V," Act IV, Scene 1, lines 1-329
"Henry V," Act IV, Scene 8, lines 78-132

Some questions you might present for discussion AFTER this broadcast:

In the eras that captured Shakespeare's interest (and it was true throughout most of history, until comparatively recent imes), Kings led their soldiers into battle: they did not sit in the castle and watch a war map. This probably has an effect on leadership qualifications then and now. Can you evaluate or compare this differing concept of frontline versus headquarters leadership? In the alernation betwen "Henry V" and the student comments, you heard similarities and differences. Did you catch these, and, if so, what are your reactions?

As anticipated, last time and developed this time, the key qualities of leadership have come into question. Now, after hearing all of "A Little Touch of Harry in the Night," with whom—among characters, students, narrator, and other participants—do you most identify?

It seems that leadership is frequently thrust into a military context—that leadership is most often equated with combat and discussed in battle analogies. How do you feel about this?

LESSON 12
Oh! I Have Ta'en Too Little Care of This! Part One

Some thoughts presented by the narrator:

1. This lesson is about time-lapse and second-thoughts and the sudden awareness that opportunity and understanding have both, like the wind, moved on.

2. We will talk about that "unavoidable void,"—that "reaching space" between age groups—which has lately been so inflexibly labeled with the cliche phrase "generation gap.").

Scenes taken from Ashland productions for this broadcast:

"Twelfth Night," Song
"Hamlet," Act I, Scene 3, lines 55-81
"Romeo and Juliet," Act III, Scene 3, lines 1-76; Act III, Scene 5, lines 107-126; Act III, Scene 5, lines 127-204; Act III, Scene 5, lines 205-241
"Othello," Act I, Scene 2, lines 62-98; Act I, Scene 3, lines 294-295

Note: We occasionally varied on specific line-lengths, using sometimes more when the phrasing or technical problems warranted. Also, line designations vary in certain editions. So, the line numbers as given are close, but not always exact in all programs.

Some questions you might present for discussion AFTER this broadcast:

What is this condition we now call a "generation gap?" It is a natural breach or an avoidable problem? Why has our age call it a "generation gap?"

Shakespeare—and writers centuries before him—make it clear the wrangle between youth and age, parent and child is as old as mankind.

Do you think the advice Polonius gives his Laertes is good advice? It is often performed as serious and worthy, but many directors and actors feel Shakespeare wanted to show that Polonius was pompous and insincere.

What are your feelings? Can you recognize in the problem of Romeo and Juliet similar problems of your own?

Do you agree with Dr. Bowner's views on youth and age? The opinions expressed by the students?

Romeo and Juliet get all kinds of advice and it often conflicts and is often impossible. How do you react? Familiar?

Desdemona's father had not given his permission for her to marry the Moor, Othello. She did anyway, driving her father to what neared insane hatred. Can you understand both sides of this issue? One? Neither?

LESSON 13
Oh! I Have Ta'en Too Little Care of This!, Part Two

Some thoughts presented by the narrator:

1. Shakespeare often examines the age gap with humor or in bantering mockery.

2. The mismatch in age can lead to a variety of clashes between parents and children, between younger members of the same family,

between rivals in a field of activity, between the middle-aged and the elderly and between children of what appears to be small age differences.

3. Since the instigating moment in "King Lear" is a typical impasse between a child and a parent and because it triggers the misunderstanding and lauches the conflict of the play, the entire scene will be presented.

Scenes taken from Ashland productions for this broadcast:

"Merchant of Venice," Act II, Scene 2, lines 34-122
"Merchant of Venice," Act III, Scene 1, lines 86-137
"Henry the Fourth," Part One, Scene 1, lines 1-145
"King Lear," Act I, Scene 1, lines 35-269

Some questions you might present for discussion AFTER this broadcast:

By now, what do you think of this "age" business? How do older people react to you? How will you react when you are that age?

Shylock seems equally distressed at the loss of his daughter and of the wealth she took with her. What does this imply?

The students on the broadcast seemed concerned with differences between themselves and their brothers and sisters. How about you? And if you feel different from all of the others in your family, there must be a reason. What is it?

In "Henry the Fourth," young Hotspur seems deliberately to bait and to anger the older leader—Glendower. Why? It is Glendower, eventually, who turns the argument and avoids the total breakdown of the alliance. Why?

King Lear wants lavish verbal protestations of love from his daughters. Can you imagine why? Do you approve? Two daughters return his wish with flowery flattery. Why? Cordelia refuses. Why? Do you think an incident as small as this could really cause the tragic events that follow it (a family break-up, loss of a throne, madness, and war between England and France)?

The narrator says: "Youth might like age if it knew it better; and age might love youth if it remembered it better." Do you have any reaction to that? And do you think Shakespeare has shown examples of that concept in any of the scenes we're heard?

To conclude, after hearing and discussing, what does that title quote from "King Lear" mean to you, personally: "Oh! I have ta(K)en too little care of this!"

LESSON 14
O Teach Me How I Should Forget to Think! Part One

Some thoughts presented by the narrator:

1. It seems to be an old wish: the dream of finding freedom from thought. Man yearns to loosen love's bondage, to be free from guilt, to shake off the agony of an active mind.

2. Shakespeare is enthralled by the mind of man and continually probes it for all clues that might expose the riddle.

3. What is a cynic?, a realist? Does man master his mind or is mind the master of man? "Heaven and earth, must I remember?", Hamlet pleads. Shakespeare is intrigued by what men think and say when under all forms of pressure.

4. There is also—through fantasy and humor—a natural human avenue of escape. Shakespeare also presents this means by which man tries to deal with his fervent brain.

5. The students talk about the importance of questioning as a means of learning and search out cures for problems.

6. Shakespeare, through his creation of King Lear, shows that even madness may not screen man from his vigilant mind.

Scenes taken from Ashland productions for this broadcast:

"Macbeth," Act II, Scene 1, lines 33-64
"Hamlet," Act I, Scene 2, lines 128-159
"Richard the Second," Act IV, Scene 1, lines 161-334
"A Midsummer Night's Dream," Act V, Scene 2, lines 1-68
"King Lear," Act IV, Scene 6, lines 81-192

Some Questions you might present for discussion AFTER this broadcast:

Have you ever felt-as Romeo does—that you would like to learn how to forget to think?

The narrator says freedom from thought can be attained but that "the price produces an even more oppressive tyranny: the cage of ignorance." How do you react to that? Current examples?

Do you think it is possible, as suggested, to be a "hopeful cynic?" How do you define "cynic" and "optimist" and "realist?"

The program illustrates that Shakespeare used fantasy and foolishness and light-hearted material in his plays to please the human wish for escape. Comedy, shallow plots, plain and simple fun. Does this still happen and does it still work to insulate man from thought?

Do you agree with any of the student notions on questioning as a means toward finding a better life? What does questioning do for you?

Lear says we must be patient in misery, that "we came crying hither" and that when we first smell the air "we waul and cry." Lear was an old man. Shakespeare a middle-aged man when Lear was created. Do you, at your age, react to this attitude? Do you feel any of this sense of human anguish? Do you think such thoughts can be shared by youth and aged? Why or why not?

LESSON 15
O Teach Me How I Should Forget to Think!, Part Two

Some thoughts presented by the narrator:

1. We will continue to examine Shakespeare's vast attraction for the energy and activity of the human mind. In addition to advancing the talk of frustrations and challenges, we will look at new kinds of character stress and examples of "hope" in a variety of ways—including insolent indifference.

2. Hamlet—a contemplative prince who would prefer to shun violence—is bid to seek revenge, while a drunken servant avoids the reality of shipwreck on an uncharted island by getting drunk. Two challenges; two answers.

3. The young children of the Ashland company express personal sources of delight in working with stage productions of Shakespeare.

4. William Shakespeare—"the master seeker in the night-of-nights"—motivates the student circle to discuss the concept of the "Gold Mean," or the perfect life and how it might be achieved.

5. Shakespeare was also fascinated by the evil thoughts of thieves and murderers and those who thirst for power. In covering all bases, Shakespeare reinforces the concept that "theatre can be pertinent to the scraping reality of human existence; that art does not just decorate our lives, but illuminates our lives."

6. This program serves as a tenative and open-end cessation of the current series, posing no finalities and closing no doors. But, in a sense of rounding, the narrative seeks to connect some ends and makes a point of giving a chronological summary of Shakespeare's life, counterpointed against other historical features of his life span, in parallel.

7. Shakespeare's works represent both an individual life cycle and a civilization's life cycle. His interests—so close to our own—live as man lives and as long as man lives.

8. To end: It is hard to think, but it is harder still to avoid thought. Thinking sometimes goes wrong, but not to think is always wrong. Shakespeare sang that song to all of us: we cannot forget to think. The program (and series) ends with the Epilogue from "The Tempest." Many say these were the last words Shakespeare wrote. "The Tempest" is the last of his plays, and seems to say so.

Scenes taken from Ashland productions for this broadcast:

"The Tempest," Stephano's Song
"Hamlet," Act I, Scene 5, lines 116-190
"Othello," Act I, Scene 3, lines 322-410
"Twelfth Night," Song "Come Away, Death"
"King Lear," Act V, Scene 3, lines 258 to end
"A Midsummer Night's Dream," Act IV, Scene 1, lines 205-226
"The Tempest," Epilogue

Some questions you might present for discussion AFTER this broadcast:

Can you believe that some people find "hope" through ignorance and indifference? Can you see any current examples? What does "hope" mean to you?

In the program, it is stated that the mind is forever asked to sort out the important from the trivial; to weigh values; to chart courses. Have you faced this tough job? How?

What do you think, for yourself, would be "The Golden Mean"—or perfect life? Have you considered ideal goals for yourself? Can a man chart a perfect life for himself without reference to others? Did you react to any of the student opinions on this concept as voiced during the broadcast?

Why do you think Shakespeare was fascinated by the "bad guys?" Many people feel Shakespeare's villains are more vivid and more interesting than his heroes. Why might this be? Do you see anything like this in current stage, film, or television?

The narrator said that: ". . . theatre can be pertinent to the scraping reality of human existence—that art does not just decorate our lives—but illuminates our lives." How do you feel about that broad statement?

Can you see a relationship between Shakespeare's life and his work? Do you think you might have been able to talk to him, understand him, like him as a person?

Note: In taping the hours of bulk conversations with the students who are heard on this series, the narrator used as a warm-up question, the old game "if-you-could-ask-Shakespeare-a-question-what-would-you-ask?" And it produced interesting results. You might try the same—at the end of the series.

Some statements from the 15th broadcast you might wish to discuss, question, challenge, amplify:

1. "Thought: the greatest of man's adventures; Imagination: the greatest of man's hopes; Experience: the greatest of man's journeys."

2. "Thinking sometimes goes wrong. But not to think is always wrong."

3. "Wishing to avoid thought is rather like sleeping late on a rainy morning with no great works to do: cozy but not comforting."

4. "There is a kind of wistful yearning in all of us for the deep peace of Nowhere. Shakespeare, too, apparently yearned for the bliss of the floating, the unfettered, the unwanted mind."

5. Do you wish, really, to forget to think?

DEVELOPMENTAL ISSUES

LESSON 1
Magazine Format (See Topics)

Topics: An Introduction to the Series
"Development Issues" will deal with the implications of living on a finite "Spaceship Earth." The world is split into a relatively rich, industrialized "North" and a materially poor, less-developed "South." What are the implications of this division for the survival of the **entire** planet?

The First, Second, Third, Fourth and Fifth Worlds
The reaction of the "man on the street" is heard as we try to define a few terms. Then we hear the opinion of DR. JOHN GIBSON, Professor of International Law at Tufts University.

The Workshop on Alternative Energy Strategies (part 1)
One of the crucial development problems facing the industrial countries is a projected shortage of energy that may soon confront us in dramatic terms. WILLIAM F. MARTIN, a program officer of the Workshop on Alternative Energy Strategies, describes that international effort to assess the world's energy future.

El Nino
Returning to our discussion of climate, we look at the case of Peru. What is the effect on that nation's fishing industry of the periodic invasion of warm water into the usually cold Humboldt Current? That event is known locally as "El Nino." DR. REGINALD NEWALL of M.I.T.

Urban Gardening (part 1)
A large number of Americans are returning to the soil, both to avoid high food prices and to develop a greater sense of community. Some novel techniques are making this possible, even in poor urban areas. JON ELLERTSON, the director of an urban gardening project in the Boston area, describes the possibilities inherent in such programs.

LESSON 2
Magazine Format (See Topics)

Topics: Workshop on Alternative Energy Strategy (part 2)
The Workshop on Alternative Energy Strategies (W.A.E.S.), was an international effort to assess the seriousness of the world energy crisis. Program Officer WILLIAM F. MARTIN describes the project's major conclusion—the world is running out of oil, and faster than is generally believed.

The 1975 Guatemala Earthquake (part 1)
While it's important to provide quick and effective relief after a natural catastrophe, it's also important to do it the right way. An example is the terrible 1975 earthquake in Guatemala, as described by REGGIE NORTON, Oxfam Field Director for Latin America and the Caribbean.

Urban Gardening (part 2)
Our second look at an urban gardening project in Boston offers some practical advice. What are the ingredients necessary to start your own gardening project, and how can you find them? JON ELLERTSON gives us the benefit of his experience.

Report on the 4th U.N. Conference on Trade & Development (UNCTAD)
The call for a "New International Economic Order" by the less-developed nations has been one of the most significant development events in recent years. We learn about the specifics of the N.I.E.O. from DR. WILLARD JOHNSON, Professor of Political Science at M.I.T., as he describes the Fourth United Nations Conference on Trade and Development, or UNCTAD, held in Nairobi in the spring of 1976.

LESSON 3
Magazine Format (See Topics)

Topics: The 1975 Guatemala Earthquake (part 2)
We return to Guatemala to take a closer look at a relief program that contains many elements of long-term development. REGGIE NORTON, Oxfam Field Director for Latin America and the Caribbean talks about things to avoid in supplying relief assistance.

Runaway Population Growth—Robert McNamara (part 1)
The President of the World Bank, ROBERT S. McNAMARA, outlines perhaps the most serious development problem, that of runaway population growth. A too rapidly expanding population strains the scant resources of already poor nations and tends to erase any progress made in improving economic conditions.

Tropical Diseases
There is a group of maladies unique to the developing world—the so-called "tropical diseases." It is likely, however, that significant advances in combating these diseases could be realized if only the resources could be brought to bear. DR. HOWARD H. HIATT, Dean of the Harvard School of Public Health, comments on a new World Health Organization program whose purpose is to do just that.

Alternatives to Oil—Workshop (part 3)
W.A.E.S. concluded that the world must make the transition away from oil and towards renewable energy sources such as solar. But in the meantime, conventional alternatives to oil such as natural gas, coal, and nuclear energy must be used. WILLIAM F. MARTIN describes these energy sources and the obstacles that must be overcome to use them successfully.

LESSON 4
Magazine Format (See Topics)

Topics: Alternative Energy Strategies—Workshop (part 4)
The Workshop was primarily concerned with the energy crisis in the context of the developed countries. But energy is also an important concern in the developing world. Program Officer WILLIAM F. MARTIN discusses energy needs and resources in the developing economies.

The Population Explosion—Robert McNamara (part 2)
Although runaway population growth is perhaps the most critical problem facing the developing world, it seems to be true that development which improves the quality of life for the world's poorest does lead to lower birthrates. The President of the World Bank, ROBERT S. McNAMARA, comments on the point.

DISCOVER YOURSELF . . . DISCOVER A CAREER

LESSON 1
Getting To Know Yourself

Story: Betty Reynolds and George Anderson are both in the same line of work. Betty is successful at the job and loves her work, while George is unsuccessful and unhappy. We learn what Betty and George were like as youngsters. We begin to see that a good career choice depends upon an individual's awareness of his or her own unique combination of interests, abilities and attitudes.

Follow-up: What clues did you find in Betty's childhood that made the job of salesperson a good career choice for her? (self-assurance, ability to talk easily with people, ability to convince people, sincerity) What clues did you find in George's childhood which tell you he should have made a different career choice? (ability to work by himself, interest in writing, preference for often being alone) Are you more like Betty or like George? Or are you completely different from the two of them? Write a story describing the kind of person you think you are.

LESSON 2
A Boy Who Became . . . A Radio Broadcast Technician

Story: Young Herbert Friedman was not very much like his friend, Artie. Herb would rather take pictures of a game than play in it. He would rather be backstage during a play than act. He had certain attitudes that were unique to him. He had the qualities of someone who **could** find success as a radio broadcast technician.

Follow-up: What clues did you find in Herbert's childhood that made the job of radio broadcast technician a good career choice for him? (Interest in making things work behind the scenes, interest in learning as much as possible about a particular area, ability to stick to a job until completion, ability to function without supervision, appreciation of careful use of equipment, willingness to undertake a job that has to be done) Write a story describing the school subjects you like and the ones you dislike. Why do you like your favorite subjects?

LESSON 3
The World Of Communications

Story: The listener meets: a radio broadcast technician, a TV director, a telephone operator, a telephone repair man and a photographer. The following career guidance points are emphasized: 1) Connection between in-school and out-of-school learning activities; 2) Requirements for performing successfully in various occupations; 3) Sex factors that can limit career choices.

Follow-up: 1)Why is it necessary for a telephone operator to know how to type? 2)Why is it so important to complete high school? 3) What type of individual should consider a career in the world of communications? If you think you are that kind of person, which job do you think might be right for you?

LESSON 4
A Girl Who Became . . . A Real Estate Salesperson

Story: Young Mildred Losey enjoyed games with action. She always had to be on the move, always with people. She settled arguments among her friends. Mildred had no doubt about her ability to convince her mother to allow her to have a Halloween party. She understood the value of money. She had the qualities of someone who COULD find success as a real estate salesperson.

Follow-up: What clues did you find in Mildred's childhood that made the job of salesperson a good career choice for her? (enjoyed the company of many people, well-liked and respected, ability to convince others of her point of view, understood the value of money, learned all she could about a subject) Write a story describing how you get along with other children. How does that show what kind of a person you are?

LESSON 5
The World Of Business

Story: The listener meets a real estate salesperson, an insurance agent, a claims adjustor, an insurance estimator, a bank teller, a bank clerk and an accountant. The following career guidance points are emphasized: 1) How school subjects are used in different jobs; 2) Requirements for performing successfully in various occupations; 3) Sex factors have nothing to do with job performance; 4) Social skills necessary in employment; 5) Rewards usually go to those who extend the effort to gain them.

Follow-up: 1)Why do people with the most schooling usually get the best jobs? 2)Describe a job in the world of business that sounded interesting to you. 3) Role-play two scenes: a cheerful salesperson; a grouchy one. 4) Do you think a career in the world of business might be suitable for you some day? Why or why not?

LESSON 6
A Boy Who Became . . . A Firefighter

Story: Vito Marangiello grew up in a poverty-stricken neighborhood. He was a gregarious youngster whose courage was often tested, and not found wanting, in the harsh culture of the street. Temptations to follow dangerous or illegal paths were ever-present, but Vito learned the necessity of avoiding them. His friends and his father learned that he could be counted on when help was needed. Vito had the qualities of someone who could find success as a firefighter.

Follow-up: 1)What clues did you find in Vito's childhood that made the job of firefighter a good career choice for him? (courage, enjoyed the company of many people, always ready to help a friend, reliability) Write a story describing how responsible a person you are. What things about yourself do you think you should try to change?

LESSON 7
The World Of Public Service

Story: The listener accompanies Patrolman Kank Ramirez and his partner, Cathy Wilson, on a "routine" tour of duty. During the tour, other public servants are encountered. The following career guidance points are emphasized: 1)Awareness of worker qualifications; 2) Racial, ethnic and sex factors have nothing to do with job performance; 3) Responsibilities when accepting a task; 4) Careers can change with the passing of time.

Follow-up: 1) How do you feel about women being on the police force? 2) What is a firefighter's responsibility to himself and to others? 3) Role-play situations in which police work, both hazardous and non-hazardous, are enacted. Do you think a career in the world of public service might be suitable for you some day? Why or why not?

LESSON 8
A Girl Who Became . . . A Psychiatrist

Story: Besides being very bright, young June Jackson loved to learn. She never took short cuts in her school work. She absorbed well the lessons of concern for others that her grandmother taught her. But she could not understand why her black skin should stand in her way, as her father's skin color had hampered him. Her father, however, convinced June that nothing would ever stop her from being whatever she wanted to be. June had the qualities of someone who COULD find success as a psychiatrist.

Follow-up: What clues did you find in June's childhood that made the job of psychiatrist (or doctor) a good choice for her? (high intelligence, great eagerness to learn, concern for others, determination) Write a story describing an achievement of which you are very proud. How does that achievement tell you something about the kind of person you are?

LESSON 9
The World Of Health

Story: Though Gary's broken wrist was painful, his hospital stay taught him a great deal about the world of health. The following career guidance points were emphasized to him: 1) School experiences as preparation for career performance; 2) Worker qualifications; 3) Sex factors have nothing to do with job performance.

Follow-up: 1)Why are doctors happy that there are para-professionals in the world of health? 2) How do you feel about a man becoming a nurse? 3) How does education help you get the best jobs in the world of health? Would you like to be part of that world some day? If so, which job interests you most? Find out how much education it requires.

LESSON 10
A Boy Who Became . . . An Air Traffic Controller

Story: Even as a youngster, Bob Lamb could be counted upon not to get rattled during an emergency. He took on responsibilities early in life. He displayed a keen curiosity and was not afraid to spend long hours on his school work. Bob had the qualities of someone who COULD find success in the highly responsible career of air traffic controller.

Follow-up: What clues did you find in Bob's childhood that made the job of air traffic controller a good choice for him? (calmness during stressful situations, self-control, responsibility, organizational ability, curiosity, willingness to spend long hours in study) Write a story describing the things you like to do in your spare time. Which jobs do you think your interests could lead you to some day?

LESSON 11
The World Of Transportation

Story: Andy has decided he wants to be part of the world of transportation. But which part? As he learns about the world of work, the following career guidance points are emphasized: 1) Qualifications for various occupations; 2)Success in specific occupations is related to personal traits and preferences; 3) Rewards usually go to those who expend the effort to gain them; 4) Occupational roles related to the concept of economic benefit.

Follow-up: 1) What kind of an individual should consider becoming an airplane pilot? 2) How do you feel about women becoming pilots? 3) What are the things you should consider about a particular career before you pursue it? Would you like to be part of the world of transportation some day? If so, in which job? Why are you suited for it?

LESSON 12
A Girl Who Became . . . An Actress

Story: Young Rosa Dolores Alverio thought there were many things wrong with her. But in her dream world she was perfect. Then she discovered that in the real world she could do things that other children could not do. She could dance. She could imitate people. She could get up on a stage and entertain an entire audience. She had the qualities of someone who COULD find success as Rita Moreno, actress.

Follow-up: What clues did you find in Rosa Dolores' childhood that made acting a good career choice for her? (vivid imagination, ability to dance, ability to imitate people, eagerness to display her talent, observant, excited about acting) Now that you know yourself better, describe a job for which you feel you are not suited. Give reasons. Bear in mind that interests, abilities and attitudes can change.

LESSON 13
The World Of The Theatre And Fine Arts

Story: The listener meets Nancy, who is trying for an acting career; Jeff, who wants to sing; Donna, who dances in a Broadway show; Andrea, a commercial artist. The following career guidance points are emphasized: 1) School experiences as preparation for career performance; 2) Career changes are possible; 3) Sex factors have nothing to do with job performance; 4) Importance of becoming familiar with basic learnings of a particular job area.

Follow-up: 1) Why was it so important that Nancy had another skill besides acting? 2) Why is it so difficult to break into the singing field? 3) Why are the careers of most dancers so short? 4) How can school experiences help you to succeed in the world of the theatre and fine arts? Put on a class musical. Choose whether you wish to be an actor, singer, dancer, set designer, costume designer, etc.

LESSON 14
A Boy Who Became . . . A Plumber

Story: Young Richard Farley was good with his hands. That ability, together with an unbridled curiosity about things mechanical, resulted in a rather unhappy birthday for him. But he had the qualities of someone who COULD find success as a plumber.

Follow-up: What clues did you find in Richard's childhood that made the job of plumber the right career choice for him? (interest in making things work behind the scenes, ability to work without supervision, ability to stick to a job until completion, mechanical ability) Describe a job that might be just right for you. Give reasons. You should know yourself well enough to know that you might change your mind some day.

LESSON 15
The World Of Construction

Story: Wendy's curiosity leads her to a dream that she sees a house being built. The people involved in the building of that house are in the world of construction. The following career guidance points are emphasized: 1) Variety of occupations in the world of work; 2) Sex factors have nothing to do with job performance; 3) Familiarity with some basic tools, equipment and materials in given jobs.

Follow-up: 1) Which job in the world of construction needs the most people? 2) Which jobs in the world of construction do you believe women can do? (all 3) Do you think you might be interested in the world of construction some day?

HATS IN THE RING

LESSON 1
The Year—1800

The Candidates: Jefferson, Adams
The Issue: Alien and Sedition Acts, taxes, growing power of the central government
The Significance: End of Federalist era, need for Twelfth Amendment to the Constitution, growing sectionalism.

LESSON 2
The Year—1812 (First Wartime Election)

The Candidates: Madison, Clinton
The Issue: War Question
The Significance: Still growing sectionalism and indications of future split in Democratic-Republican Party.

LESSON 3
The Year—1828

The Candidates: Jackson, J.Q. Adams
The Issue: Tariff Issue
The Significance: Largest popular vote yet cast, a "people's president," continuing sectionalism, exciting inauguration, electors now chosen by popular vote.

LESSON 4
The Year—1832

The Candidates: Jackson, Clay
The Issue: Bank Issue
The Significance: Nominating conventions come into use.

LESSON 5
The Year—1840

The Candidates: Harrison, Van Buren
The Issue: Economic trouble
The Significance: First vice-presidential succession, first wide use of modern electioneering techniques.

LESSON 6
The Year—1844

The Candidates: Polk, Clay
The Issues: Annexation of Texas, Oregon claims (territorial expansion)
The Significance: First dark horse norminated, popular approval of Texas annexation, third party effective for first time.

LESSON 7
The Year—1860

The Candidates: Lincoln, Breckenridge, Bell, Douglas
The Issues: Status of slavery in the territories and question of abolition.
The Significance: Influenced secession of southern states and led to Civil War.

LESSON 8
The Year—1864

The Candidates: Lincoln, McClellan
The Issue: Continuation of the war
The Significance: War to continue.

HEALTHY, HAPPY AND WISE

LESSON 1
Good Health Habits

Story: Hippy Hippopotamus doesn't know why Lucretia can beat him in racing and hand wrestling. Hippy thinks she has a magic ring, but when he goes to Lucretia's mother, The Old Lady Who Lives in a Shoe, he learns the real reason why Lucretia is in such good shape. She has good health habits: she eats good food, goes to bed early, gets fresh air and exercise, keeps herself clean, dresses warmly in cold weather and keeps dry in wet weather.

Follow-up: How does Lucretia get so much energy to run and play so well? What does Hippy do to make himself stronger? Give an example of a good health habit you follow. Why is it important to follow good health habits every day? Make up a list of rules to follow at school and at home to make you healthier and happier.

LESSON 2
Medicine

Story: Hippy Hippopotamus is sick but he's afraid to see a doctor. The Old Lady in the Shoe tries to explain to Hippy that doctors help patients—not hurt them. Hippy goes to a doctor who recommends treatment for his bad cold. Hippy is delighted by his rapid recovery and sings a song of praise to doctors.

Follow-up: Why is it important to tell a parent or teacher that you're not feeling well? Why was Hippy afraid to go to the doctor? Why does a doctor give a patient medicine? Why shouldn't anyone take medicine without a doctor's approval? **Role-play:** The Old Lady trying to persuade Hippy to see a doctor.

LESSON 3
Nutrition

Story: Pinocchio wants to eat all the junk food he sees advertised on television: sugary cereals, potato chips, soda. The Old Lady in the Shoe tells him that he should eat nourishing snacks such as carrots, celery, raisins, nuts. She explains that his growing body needs a balanced diet of meat or fish, fruits and vegetables, milk and eggs, good cereals and bread. The Old Lady finally gets Pinocchio to eat better food: she has him cook in her kitchen.

Follow-up: What food advertisements have you seen recently on television? Do you ask your parents to buy these foods? What do your parents say? Give examples of good snack foods. What types of food should you eat each day? What happens to your body when you don't eat the right foods? Why do children like to cook?

LESSON 4
Exercise, Rest and Sleep

Story: Both Jumping Bean and Little Bear want to be in the long distance race, but both have a problem. Jumping Bean gets plenty of exercise but he doesn't rest and sleep enough. Little Bear rests and sleeps too much but he doesn't do enough exercise. So both are not prepared to run. The Old Lady in the Shoe suggests that both teach each other what each does best. This doesn't seem to work out, and the Old Lady enters the race herself. She has had the right amount of exercis, rest and sleep.

Follow-up: Why aren't Jumping Bean and Little Bear ready for the race? Why is it important to get the right amount of exercise, rest and sleep each day? What kind of exercise do you like to do? Do you rest every day? When? How? How do you prepare yourself to go to sleep? **Role-play:** Little Bear teaching Jumping Bean how to rest and sleep; Jumping Bean teaching Little Bear how to do exercise.

LESSON 5
Emotions

Story: Little Grumpy Camel is very sad. He has no friends. He comes to the Old Lady for help. She gets Johnny Nickel, famous Private Eye, to

find out why Grumpy can't keep friends. The private eye plays hand ball with the little camel and learns that Grumpy is a sore loser and show-off. That's why he has no friends.

Follow-up: When do you feel happy? Sad? Do you talk about how you feel to other people? Why is it a good idea to do this? Why is it important to have friends? How do you make friends with other children? Why couldn't Grumpy Camel make friends? What advice would you give to Grumpy so he would not be a sore loser and a show-off? **Role-play:** Two children arguing about a game and a third tries to settle the fight; two children meeting for the first time and trying to be friends; a child trying to help another child who is sad.

LESSON 6
Dental Health

Story: Little Bear wants a job with the circus, but the only job available is trapeze performer . . . holding on by his teeth. Little Bear goes to the Old Lady to find out how to get strong teeth quickly. She explains that to have good teeth requires daily care, the right food and regular visits to the dentist. Guess what? The Old Lady takes Little Bear's place and performs on the trapeze!

Follow-up: Why does Little Bear need good teeth to work as a trapeze performer? Why did he ask the Old Lady for a baby tooth? What rules shold you follow to take care of your teeth? What foods are especially good for your teeth? How does candy affect your teeth? How has the dentist helped your teeth? Bring tooth brushes to class and practice the right way to brush your teeth.

LESSON 7
Eyes and Ears

Story: The Old Lady hires Hound Dog to guard her peach tree against a thief, but Hound Dog is not a good watch dog. He listens to loud rock music which hurts his hearing, and he watches television with his face to the set, which hurts his vision. Finally, the Old Lady calls Johnny Nickel Private Eye who uses his eyes and ears to solve the case.

Follow-up: Why is it harmful to listen to very loud rock music or other loud noises? How should you watch television to protect your eyes? Why does a private eye need sharp eyes and ears? Baseball player? Doctor? Astronaut? Anyone? What clues did Johnny Nickel find with his eyes and ears? Select a job you would like to do. **Role-play:** Act out how your eyes and ears help you do the job.

LESSON 8
Safety At Home

Story: Nervous Nellie becomes very nervous when she learns that more people are hurt in their homes than any place else. The Old Lady asks Little Bear to help Nellie. Little Bear teaches Nervous Nellie safety rules to follow about stairs and electrical appliances. Nellie helps Little Bear hang up a picture in his house. Then they both go to the Old Lady's house and show her how to prevent fires in the home.

Follow-up: Why is Nervous Nellie afraid to go home? What does Little Bear teach her about stairs and electricity? What does Little Bear learn from her about running with sharp objects and hammering nails? Describe ways to prevent fires in the home. What problems do the characters have climbing ladders? What accidents have happened in your house? Draw a picture about preventing accidents in the home.

LESSON 9
Safety In School

Story: Pinocchio doesn't obey safety rules in school. He keeps running up the down stairway or down the up stairway. Safety guard Grumpy Camel takes Pinocchio to the Principal where he receives a stern lecture, but Pinocchio still breaks the rules. The Old Lady tells Camel that she gets her children to follow rules by talking to them and showing patience and love.

Follow-up: Why shouldn't anyone run in school halls or on the stairs? What reasons did Pinocchio give for going up the wrong stairs? How does the Old Lady get her children to follow safety rules? What is the purpose of a fire drill? Why is it so important to obey the orders of a teacher during a fire drill? **Role-play:** The arguments between Camel and Pinocchio on the stairs; you are a monitor—explain the school safety rules to a new youngster.

LESSON 10
Safety During Outdoor Activities

Story: Playground instructor Hippy Hippopotamus has a problem getting Monkey to obey the rules in the playground. Monkey doesn't wear sneakers; he plays on wet grounds; he climbs on the swings. Monkey also doesn't follow the rules in the pool and he gets into serious trouble.

Follow-up: Why should you wear sneakers in the playground? Why is it dangerous to play on wet pavement? What climbing is permitted in the playground and what is not? What are the important safety rules to follow when swimming in a pool? How could accidents that you have seen have been prevented? Post a list of safety rules for the playground and pool on your bulletin board.

LESSON 11
Medicine

Story: Grumpy Camel comes down with the measles. He had never been innoculated against that disease, or polio, diptheria, German measles, whooping cough, tetanus, or mumps. Now Camel wants to alert children to get their shots. The Old Lady suggests that Hippy Hippopotamus should lead the campaign, but Grumpy and Hippy don't get along well with each other.

Follow-up: What causes disease? What is a vaccine? How does it help the body fight disease? What vaccines must children get before they enter school? How do vaccines help you live a healthier life? **Role-play:** You are a doctor explaining to a mother why her children should receive all the necessary vaccinations.

LESSON 12
Nutrition

Story: Helicopter pilot Big Bill has to shop for food and cook for himself because his wife Nervous Nellie is on a business trip. Big Bill thinks it'll be a snap, but he makes a mess of the shopping and cooking. Then the Old Lady teaches him some important rules: make a shopping list; buy food in season and for a balanced diet; the most expensive foods are not always the best; don't overcook vegetables and don't throw away the juice.

Follow-up: Why make a shopping list? What are other important rules to follow when shopping? Why shouldn't we eat too many starchy foods? Why it is important to cook food properly? Why should we be pleasant at the lunch table? Why should both boys and girls learn about shopping and cooking? **Role-play?** Shopping at the store; cooking in the kitchen; eating at the dinner table.

LESSON 13
Exercise

Story: Shaggy Dog is sad. He has nothing to do and he doesn't like to exercise. The Old Lady urges Shaggy to play some active games, but Tough Louie won't let Shaggy in the basketball game. He says Shaggy Dog is not in shape. The Old Lady takes Shaggy swimming. There the dog saves Tough Louie from drowning and in return Tough Louie teaches Shaggy Dog some important athletic skills.

Follow-up: Why should you exercise every day? Why should you follow the rules of a game? Why do sports contests need umpires? How should you behave when you lose? Win? How should you treat your opponent? What games do you like to play in school? Outside of school? Should adults exercise every day too? Do they? Find out how athletes keep themselves in good shape.

LESSON 14
Responsibilities in School

Story: Class cleanup monitor, Christina the Cat, can't get Elephant to help clean up the room. First he doesn't like the way she orders him around. Then when Christina is sweet to him, Elephant still refuses to cooperate because he says he didn't make the room dirty, but he learns a lesson in group responsibility when he slips on a banana peel. This motivates Elephant to become class cleanup monitor.

Follow-up: What is the job of the custodian and his helpers? Why should you try to keep the school clean? What jobs do you like to do in school? What are the responsibilitie sof the teacher in school? How have other students helped you? How have you helped them? Make plans to keep your room, desk and equipment in good condition.

LESSON 15
Responsibilities in the Community

Story: Miss Click-Clack and the Old Lady are disturbed by Mudpie's lack of civic pride. He throws bottles in the street, doesn't curb his dog, kicks over garbage cans, draws graffiti on walls, spits on the sidewalk. His yard and house are a mess also. The two women call on Eager Beaver to help with this problem. The beaver holds a block cleanup party; then he changes Mudpie's name to Good Guy . . . and the results are miraculous.

Follow-up: What jobs do you have in your home? Who helps keep your block clean? Do you? What rules do you follow in taking care of pets? Describe how you helped a neighbor. How is garbage taken care of in your house and street? Is it a problem? Make a poster about keeping the streets of our city clean.

HEALTHY, WELL-FED, AND WISE

LESSON 1
Why Do We Eat?

Theme: Food is necessary for energy for the body and for the growth and development of the body. If we eat too much food that has a lot of energy (candy) in it, the extra energy is stored in the body as fat. Overweight and obesity in Americans were cited as national health problems by the White House Conference on Nutrition 1969, 1971. If we don't have enough food of many different kinds, our bodies will not grow and stay healthy. We will feel tired and may become sick easily.

After the broadcast:

1. Scrap books might help to capture ideas and/or facts of individual broadcasts, in a medium very meaningful to youngsters in the primary grades. If each child makes his own scrap book, the nutrition information might prove useful to the rest of the family, too.

2. A Personal Diet List may be useful if each child prepares a list of all the food he or she has eaten during one specific day. If the child knows about it in advance, he or she is more apt to remember the handfuls of potato chips, the half-box of sugar-coated dry cereal eaten while watching television, etc. Unless the child is aware of all he eats, it wil be difficult for him to evaluate his own diet as the series of broadcasts continues.

3. What is NOT food: The teach should also comment about what is not food—floor polish, medicine, glue, paint, etc. Poisoning from the ingestion of non-food articles is a serious problem with young children. List the articles that should not be eaten. (Would a chart with pictures have lasting value?)

4. Favorite Foods: Before the program ask the children what their favorite foods are and perhaps question the children about the importance of food that they eat. After the program the children may start preparing their booklet entitled "Healthy, Well-Fed, and Wise" or other appropriate titles and begin with a page of "My favorite foods." The longer the list, and the greater the variation among the Food Families—the more desirable.

LESSON 2
At the Top of the Day it's Breakfast

Theme: What is breakfast? "To fast" means to not eat. You do not eat from the time you go to sleep until you wake up. When you eat in the morning, you are actually "breaking" or stopping the fast. Should we call it "stopfast" instead of "breakfast?"

Why do we have to "break" the "fast?" Our bodies need energy. We get our energy from food. If we go to school without eating, it is like trying to start a car without gasoline. You don't go very far. We need some food in the morning so that we have energy to start the day.

After the broadcast:

1. What are your favorite breakfast foods? Here, emphasizing the POSITIVE has merit. Rather than questioning a child who eats no breakfast, encourage the child to eat something. Anything as a start.

2. In the next few weeks, broadcasts will explain the important Food families. Reconsider breakfast in 3 or 4 week's time and see how many food families are represented in this one meal.

3. What are some unusual things that you may eat for breakfast? How about pizza, a weiner, soup . . .? Any food can be eaten for breakfast. It doesn't have to be bacon, eggs, cereal, etc. Ask the childn to think of an unusal breakfast that they might like to try.

LESSON 3
Food Comes in Families

Theme: Food comes in families. All the food families live in a friendly neighborhood. Family members can interchange to provide the same nutrients.

Note: The daily food guide is normally broken into four categories. However, we wish to emphasize the importance of BOTH fruits and vegetables. Therefore, in HEALTHY, WELL-FED, AND WISE the food families will be presented in five families: milk, meats, cereals, fruits, and vegetables.

Teachers should be aware that a condition known as **lactose intolerance** (inability of the body to digest milk sugar resulting in severe abdominal pain) occurs when the body is lacking the enzyme lactase. This is not uncommon. It is quite prevalent in Black and Oriental persons. The program on the Milk Family includes mention of fermented milk products from which the children can choose, such as cheese or yogurt. Cheese and yogurt do not contain lactose (the milk sugar) and they can be excellent sources of calcium for these children.

After the broadcast:

1. **Grocery store:** Have children select items from each of the five food families from their play store. Or the teacher can select items and see if the children can categorize them.

2. **Animal projects:** Animals must be cared for and one of the "cares" is food. Children can observe that different animals eat different foods.

3. **Plant projects:** Preparation of the soil for growing vegetables demonstrates the need for good nutrition for growing plants, as well as for growing boys and girls. Vegetables (fast growing varieties) can be started inside for early planting in a protected garden. The vegetables can be "harvested" by students. Children seldom refuse to taste a vegetable that they have helped raise.

LESSON 4
Milk Has a Family

Theme: Where does milk come from: the cow, goat, the farmer, the dairy, the store, the milkman? The role of any or all of these milk sources may be part of a science or social studies unit.

Who are members of the Milk Family? They are: milk, milk shakes, cocoa, chocolate milk, ice cream, yogurt, and cheeses of many kinds. They help build strong bones and teeth. The members of the milk family help to make puddings, cream of tomato soup, cream of mushroom soup, macaroni and cheese, and custard. A glass of milk is good with cookies, peanut butter sandwiches, or just by itself.

After the broadcast:

1. A trip to the dairy can be planned.

2. A cheese-tasting experience could be a good lesson. This activity is especially good if children don't like milk or if it makes them ill.

3. The making of home-made ice cream in the classroom can be a memorable experience. The children enjoy the product.

LESSON 5
How many fruits Have You Tasted?

Theme: What is a fruit? Fruits grow on trees, bushes and vines, and can be bought in stores either fresh, canned, or frozen. In the Fall, fruit can be bought at roadside stands in the country. The fruits all taste good.

Children should be encouraged to eat or drink a fruit with high Vitamin C content daily; e.g., orange, strawberry, cantaloupe, or grapefruit.

After the broadcast:

Learn to identify fruits by touch and smell. Place the fruit—an unusual fruit—in a covered container (e.g., a man's sock stretched over a large oatmeal box, or other similar system). The children put a hand in the sock and reach into the box to feel the piece of fruit. The children describe the contents by touch. They are not to guess what it is until everyone has had a turn. Then the fruit can be taken out and tasted. Some examples of unusual fruit that the children may not have tried before include pineapple, coconut, and cantaloupe. If you can manage several round boxes and socks, also try familiar fruits such as apple, orange, banana, and others. Once the fruit has been identified the children should be allowed to sample it. How many different fruits in how many different forms have the children seen in supermarkets? (Fresh fruit, bottled, canned, and frozen fruit juices.) Stress the fact that fruit makes a fine snack.

LESSON 6
Meat Has a Family, Too

Theme: Emphasis in this program concentrates on meat-together-with meals. The children are probably familiar with hamburger-helper foods. The food extenders of the macaroni family, which make a little meat go a long way, show up in hot dishes not only at home, but in the school lunch.

The meat family has some very nutritious members: poultry, fish, eggs, dry beans, dry peas, and nuts. Some doctors are prescribing nuts as a pickup food (generally peanuts) for elderly people of irregular eating habits. Peanut butter is a sturdy member of the meat family. A peanut butter sandwich and a glass of milk is a fine snack for a child after school.

After the broadcast: If a trip to a neighborhood store is in the offing, and if that store is a supermarket, perhaps the butcher would talk to the children, pointing out different kinds of meat, perhaps even wrapping some meat as a demonstration.

LESSON 7
How Many Vegetables Do You Know?

Theme: About fourteen years ago, children in the fourth grade of P.S. 105, New York City, composed the following song, to the tune of "Easter Parade."

All the Easter Bunnies
Have carrots by the hundred,
And cabbage, beans, and spinach—
Just to make them strong!
Learn a lesson from the Bunnies,
So all you little honies—
Please eat just like those Bunnies
And you'll never go wrong!
From USDA Nutrition Committee News
—1960—

Many children have a limited experience with fruits (apples, bananas, oranges) and with vegetables (potatoes in the form of French fries, tomatoes as seen on the top of pizza, and pumpkins from Jack O'Lanterns). This program is intended to broaden the child's experience with vegetables, and his experiences with the kinds of ways vegetables can be prepared. (e.g., name some of the ways a potato can be prepared.)

After the broadcast:

1. The incorporation of dark green and yellow vegetables in the diet should be stressed because of the high vitamin A content of these vegetables. Could the children search for appropriate pictures for their scrap books?

2. A variety of raw vegetables could be prepared into a relish tray with saucers of salt provided. Many children have not had raw vegetables, e.g. cauliflower, celery, carrots, tomatoes, cucumbers, mushrooms, [illegible], radishes, lettuce, peas, and chunks of potatoes, turnips, and zucchini. How about making lettuce sandwiches?

3. A trip to the store to identify dark green and yellow vegetables can be made as a class, or in groups, or with parents, shopping. Parents should have a dittoed note explaining the purpose and importance of the project.

4. Vegetables help defend us against sickness. Perhaps a vegetable "man" stressing vegetables as protectors like a policeman ("Safety Sam"—USDA Nutrition Committee News, March-April, 1960) can be made of vegetables and displayed in the room.

LESSON 8
Cereal Has a Very Large Family

Theme: The cereal family does not wholy consist of foods in fire-bright colored boxes lining a supermarket aisle, all bearing twisted word names like "Whoozels" or "Whizzies." Actually, the cereal family consists of all foods stemming from grains. These grains include wheat, rice, corn, rye, barley, and oats. In addition to all cereals, either dry or to be cooked, the cereal, family includes all breads, cakes, doughnuts, rolls, cookies, pastry for pie crusts, pizza, popovers, and such flour-based foods as spaghetti, macaroni, all pastas, all crackers, popcorn, corn bread and corn muffins, tortillas, etc. This is a very large family.

After the broadcast: Cereal is one of the food families which can be depicted on poster board. The pieces of macaroni, spaghetti, a bit of pizza crust, a slice of stale bread, etc. can be glued to a cardboard and will be a "seeable" and "touchable" record of the members of the cereal family.

LESSON 9
Be An Adventurer—Learn to Choose

These: By this time the children should have some idea of the variety of food available. How about making up stories about a food, e.g. "The Curious Carrot," "The Angry Apple," "The Bashful Banana," "The Silly Sausage," "The Chattering Cheese," etc.

The teacher might obtain advance school lunch menues. The children could evalutate the lunches to see how many of the food families are represented. The theme of adventure here is very important. Can the child think of new food combinations? Was there a new food that he tasted that he really enjoyed?

After the broadcast: A Two-Bite Club could be started. Even if the student has never had a food offered on the school lunch menu, he could be a member of the Two-Bite Club if he tasted two bites of each food.

How about Explorer Charts? These could be made for each child and as he becomes familiar with a new food its picture can be "charted." Children should be encouraged to verbalize about the color, texture, flavor, smell, and feel of various foods. A form of charades could be devised where the child is given a picture of a food and the members of his team ask questions about the food (to receive only a yes or no answer with perhaps some body gestures) until they guess the strange food.

LESSON 10
Eating Your Way Through a Day

Theme: Again, the emphasis is placed on breakfast. If the children learn nothing else from these broadcasts, it is hoped that they understand the importance of breakfast. If there seems to be no one to fix a (preferably) hot meal in the morning for the child, some support should be given the child who can find some food in a cupboard, bread box, or refrigerator for himself. Getting to school either by walking or by catching the bus takes energy. Going to school and participating in all the morning activities of the class takes energy. And the stomach, upon awakening, is empty after a twelve hour "recess" since the last meal. To have the energy needed to get through the morning a body needs fuel. And fuel comes from food.

After the broadcast:

1. From all the different school menus the children pick and choose and put together a school lunch which they (most of them) like, and which contains the largest possible members of the various food families (milk, meat, fruit, vegetable, and cereal).

2. Supper or dinner is the meal eaten, usually, after the parents get home from work. If both parents work, in what way can the child assist in getting the supper meal ready? The table needs to be set. The chairs or benches need to be put in place. May the child wash the lettuce or cabbage which will go into a salad? If the meal is to be of weiners, are they to be boiled? In what way can the child's knowledge of the five food families help her/him in helping whoever prepares the food get a healthier meal on the table? Will the child have enough knowledge to be able to persuade a parent? Is there anything the school might do to acquaint the family with the child's increasing skill in nutrition? A tired parent might snap a negative remark which undoes some fairly critical education. Certainly, where it is known tha a child will meet defeat at home, his "special" efforts at school might relieve him of the "at home" assignment. At parent-teacher meetings, the teacher can tactfully handle the matter.

LESSON 11
Plan a Day of Eating

Theme: Today's broadcast, hopefully, helps children (and teachers) begin to consider all the different kinds of foods that are put into their mouths each day. (How many teachers eat snack foods while checking papers at night?) Just keeping a list may be a surprising experience for many children.

After the broadcast: Has any improvement taken place in the children's feeling about breakfast? Do they understand the need for fueling up the motor after twelve hours of fasting? Breakfast and its importance is the single most important idea in the series. The second most important concept is that of choosing new or unknown foods, whenever the opportunity presents itself. One may not always like today's choice, but tomorrow's choice may be super. Thirdly, whatever can be done to help the children choose from each of the food families each day may well lead to some very healthy teenagers. And for THAT may your name be inscribed on the ancient Scrolls of the Schools.

IF YOU'VE GOT A DIME . . . YOU'VE GOT A CHOICE

LESSON 1
If You've Got a Dime, You've Got a Choice

Before the broadcast: Make a list of synonyms for "to eat" calling upon the class for ideas. Encourage your students to picture a particular animal eating, ask them to think of a word which best describes the way that animal eats. For example, a leopard tears into his food or rips off a strip of meat. When they can no longer think of any more words, introduce the word "consume." Be sure to include the definition, "to waste, or use up."

After the broadcast: Compare the eating habits of humans and of wild animals. Set the comparison on the board. Review the ideas presented in the program and suggest more comparisons: How is the food procured? Where is the food procured? What is eaten? How is the food prepared by the processer and the family cook? Most people are removed from the origins of the food they eat and do not question the substances or processes used. If good nutrition is to be promoted and practiced, an awareness of what we are actually eating needs to be developed. Encourage the development of label reading on everything canned, frozen, or pre-prepared for eating.

After you have exhausted the food comparison, ask the class to think of things, other than food, that an animal or human family "consumes." When a suggestion is offered, such as a bicycle (many children have several in a lifetime), prod the child to figure out what materials were consumed to make a bicycle.

LESSON 3
Tricks are for Kids (That Isn't All)

Before the broadcast: Read up, if you can, on any of the cereal studies and explain to the class what Choate (or the study you read) revealed about breakfast cereals. Consult the Goulart book, or some other reference for information on the history of Battle Creek. If you have not eaten cold cereals lately, take a stroll down the "cold" cereal aisle in your supermarket before this broadcast. Read the labels, particularly the percentage of carbohydrates (sugar). Also read some current information on vitamins, cyclamates, hot dogs, and dangerous toys.

After the broadcast: Questions for discussion: What times of the TV day are geared for children? For the housewife? The family? What kind of shows are aired at these times? What other items are brought by and for children that would make up the fifty billion dollar "kid business"? What foods in particular do children remind ("hound"?) their mothers or fathers to buy? Ask the children if they know anything about the research findings on hot dogs, cyclamates, "pop" dry cereals, etc. Has anyone in the class ever experienced any trouble with toys he or she has been given?

Saturday morning TV project: For several weeks, have the students watch Saturday morning TV and have them keep a record of each commercial. What is advertised? Who appears in the commercial? What is said? How many commercials are there per program? How many times is a commercial repeated in a morning's viewing? What effect do you think these commercials have on the individual viewer? What was the viewer's favorite and least favorite commercial? What made them the viewer's favorite (or least favorite)? Let the children choose and stick with their favorite channel. Try to see that all local channels are covered.

To facilitate compiling this survey, you could devise charts and questionnaires that could be duplicated and handed out, so that children can check the appropriate answer fast.

Ask the children to comment on the shows on Saturday morning. What are they about? Which is their favorite? Why do they like them? If other programs were available what would they prefer them to be?

LESSON 3
Allowance Power

Before the broadcast: Many children today get a regular weekly allowance. Some parents assist them in learning how to spend, and how to save for what they want. Other children are paid for tasks they do about the house, for grades they receive in school, for work done in the neighborhood.

The fact remains that more American children today have more money of their own than at any other time in this Century. big business knows this. Look at the splashy, trendy clothes available for children to buy for themselves. Study the ads (make a display for the classroom) that specialize in T-shirts, jeans, boots, scarves, jackets, mittens, caps, etc. for children.

After the broadcast: Perhaps the teacher can ask a home economics teacher to come into the classroom and discuss how young people learn to tell quality in what they buy. Sometimes the best buy is not the most expensive buy. It is entirely possible that arrangements could be made for a local extension specialist to visit your school and help your students learn how to get more for their money in the clothes they buy or select (the shoes, the games, etc.). Perhaps your school system already has a state extension specialist on the roster of people who willingly make classroom visits.

Remember: A phophet is one who comes from afar. They may listen harder to a stranger!

LESSON 4
What a Gyp!

Before the broadcast: Introduce the concept of "convenience foods"—those foods which are purchased already prepared. Make a list of convenience foods used by the students' families.

Individual projects: Have each student make a survey in his/ her family, for at least two weeks, of the convenience food items used. Remember that store-bought cookies and bread are also convenience items. Record the complete name of the item, the cost, net weight, cost per ounce, cost per pound, frequency of use, and taste rating. Make note of foods bought on sale and products used for the first time. Note, for instance how many pounds of potatoes could be bought for the cost of a bag of 8 oz. or 12 oz. potato chips.

In conjunction with this project, suggest that the student bake or cook something from scratch that the family usually buys already prepared. This concoction should be a family affair. Anybody can cook and everybody in the family should get his hand in the decision of what will be made, selection of a recipe, purchase of needed ingredients, and computation of cost. Record the amounts of ingredients used in the recipe. Compute the cost of each ingredient. List the total cost of the homemade recipe and the cost of the store-bought product. Write a short paragraph on why you chose this recipe, who helped, and how it tasted, and how much it cost.

After the broadcast: Discuss the concept of "time-saving." What happens to all that time saved? What time-savers are employed by the students in their daily lives? What time-savers are employed in specific occupations?

Set apart time each week for a gripe session about consumer problems. As well as airing complaints, try to figure out possible solutions.

Make up consumer-oriented math problems. Emphasize this fact: problems incorrectly solved will mean money lost to the consumer. Who is making the money spent for pop foods or convenience foods when so little actual food stuff is in the attractive paper packets? (i.e., packaging people—what do they do? Display people? Who else?) How much positive food value is there in potato chips? Are there any negative values?

LESSON 5
Mumbo Jumbo

Before the broadcast: Locate a Coleman lamp or some kind of gas-burning lamp and a kerosene lamp or lantern to demonstrate their burning principle, comparative complexity, and cost. Find out how much each costs new and how much repairs costs are for a kerosene lamp, chimney, mantle, wick, and how much fuel cots. A Coleman burns white gas of any brand or brand name "Coleman Fuel" (which is white gas, but costs more). You may have to call around to find kerosene, especially if you live in a big city. You will be informed that there just isn't enought call for it and that's why it isn't stocked. Find out which burns cleaner: kerosene or white gas. If possible, perform an experiment to compare the burning properties.

Collect food cartons and boxes to bring to class on the day of this broadcast.

After the broadcast: Assign students to write problems using actual figures and situations from the grocery store (Example: If five loaves of frozen bread weighing 1 lb. each, cost 69 cents, and one loaf ready made bread, weighing 24 ounces, cost 29 cents, how much per pound is saved by buying frozen bread?) The focus is on saving money without sacrificing quality. Here are examples from which problems could be drawn: compare prices of "old-fashioned," "quick," "instant," "instant-flavored" hot cereals. How much more per pound does the instant cost than the regular? the quick? etc.

Compare the prices of various package sizes of a particular kind of cat food. Is it more economical to buy the largest size?

Compare the price of store-bought bread and the price of store-bought frozen loaves.

Collect the problems and rewrite when clarity is lacking. Read aloud, and , if possible, have mimeographed and hand out, or have the students dictate their own problems so that each student does all the problems. Stress wise buying rather than correctness for scholarship's sake. To score, figure out how much money can be saved in each situation. Total the pennies saved and this is the "perfect score." For each incorrect answer, figure out by how many pennies the answer was off, add these and subtract from the total possible savings. By all means have the students do this computation.

Compare sizes, net weights, and advertising appeals of food containers.

Field trip: If possible, tour several kinds of stores or assign trips and reports: the chain supermarket, privately owned supermarket, the small dairy store. If you live in the city, make a point of visiting one of the neighborhood cooperatives. They provide quite a contrast from the usual grocery store. Cooperatives provide their customers with lower prices, information on nutrition, recipies, and good food. Call the stores that you plan on visiting ahead of time. They will plan a tour or tell you if you are welcome. The neighborhood co-ops will be more than happy to show you around and explain the objectives of their service. It might be advisable to divide your class into two or three groups, chaperoned by teacher aides and parents. While one groups is visiting a co-op, another group could be visiting a dairy store in the same block. Note the range of products offered, compare prices and advertising techniques, physical appearance, and services offered. Note how much we pay for Saran wrapped fruits and vegetables in supermarkets compared to co-ops.

LESSON 6
I Wouldn't Feed It to My Dog!

Before the broadcast: Ask the class to bring labels, especially ones from convenience foods to look at during the broadcast. Perhaps they could label and mount these labels in a scrapbook. Ask several people to bring labels from pet foods.

After the broadcast: What percentage of canned pet foods is "moisture"? Why should you pay for water? Air is also used as a filler. What foods would you expect to be "blown up" with expensive air? (Store-bought "balloon bread," ice cream, and "puffed" cereals are a few examples.)

What other terms on food labels are difficult to understand? Take a major ingredient survey.

Allow the students to browse through the magazines together for interesting and informative articles. Share these new ideas.

For an interesting diversion, delve into Richard Fienne's book, *The Natural Hitory of Dogs*. This book is scientific, but quite readable for the avid sixth grader and appropriate for reading aloud. What can be learned about the correct feeding of dogs? It is heavily illustrated with photographs. Select a few histories of specific breeds or accounts of present day wild dogs to tell your class about. Suggest this book to the librarian for inclusion in the school collection.

Resources: *Additives in Our Food*, 1968, pp. 156 (cat. no. FS13.11:43/2) Supt. of Documents, GPO, Washington, D.C. 20402. "Mercury: How Much are we Eating?" Peter and Katherine Montagu. *Saturday Review*, February 6, 1971, p. 50. *The Natural History of Dogs*, Richard Fiennes, Natural History Press, Garden City, New York, 1970.

LESSON 7
Step Right Up, Win a Teddy Bear!

Before the broadcast: Review the function of a toy, especialy one of imagination stimulation. Compare the whirling, jerking midway ride to a merry-go-round. What about death defying rollercoasters? As an entertainment, what is the function of each? Discuss? When is fear fun? Many people are truly frightened by a horror picture, but enjoy them. How can this be?

Ask the class to remark on the stereotyped "savior" of the housewife: tall, WHITE, brawny, professional-looking (long white coat) . . . Right! The TV serial doctor! Have the pupils find out what their mothers think about the housewife's hero. Discuss the fantasies of the advertising world. Do they increase the effectiveness of the advertisement? What about the gag (humorous) commercial? What is its function? How effective is it?

Examine various comericals, advertisements, and sales pitches for the reason or reasons why you should buy. Compare appeals made to children and appeals made to adults. Which appeals are the most effective? It has been said that emphasis on a product's safety features hinders a product's popularity. How can this be so?

Do you have to spend money to have fun?

After the broadcast: Play charades using advertising slogans. Before you play, show the class some of the charade abbreviations and devices: shortening or lengthening a word, number of words, number of syllables, sounds like, etc. After a few trials, make teams, appoint a timer for each team, score points according to how many seconds it took for the person to correctly relay his slogan—the guessing team acquires these points. Determine a time limit.

LESSON 8
How Much Does "Free" Cost?

Before the broadcast: Collect examples of "occupant" letters, free offers, insurance plans advertising come-ons. Bring examples to class on the day of the broadcast. Also bring contest in contest give aways such as the Reader's Digest contest, novelty gift magazine contests, etc.

After the broadcast: Examine the come-on letters for attractiveness of format, language—vagueness, exaggeration, promises, reasons for purchase. Compare approaches, noting similarities and differences. What appeals to the reader? What turns the reader off? Practice composition of ambiguous sentences. How many meanings are there for the sentence, "The painter paints the house." Collect ambiguous headlines from the newspaper. The purpose of this exercise is to develop discrimination, not skillful deception.

Call for personal accounts of costly "free" experiences. Cite examples of fraudulent home repairs, "bait-and-switch" advertising from Sen. Magnuson's book, *The Dark Side of the Marketplace*, or some other source.

Games to illustrate the effectiveness of advertising slogans: Collect picture without words that are easily identifiable with the product which they advertise. Show the pictures one by one to the class. The student is to write down the name of the product. The one with the most correct reponses receives some kind of bobby prize in keeping with the advisting world.

Each student compiles a list of advertising slogans for a specific product in the form of a test (fill-ins, matching, etc.) and administers the test to a member of his family. For example: A quiz of beer slogans might provide a few minutes of enjoyment fo a child's father.

Resources: *The Dark Side of the Marketplace*, Senator Warren G. Magnuson and Jean Carper, 1968. Prentice-Hall, New Jersey.

LESSON 9
Buy Bravely—Be A Brand Buster

Before the broadcast: Procure several copies of *Consumer Reports*, *Consumer Bulletins*, and *Changing Times*. Also, procure Euell Gibbon's *Stalking the Wild Asparagus*, or *Stalking the Healthful Herbs* and read a few chapters on wild foods.

After the broadcast: Discuss influences on personal preferences in food and other consumer products. Encourage expression of likes and dislikes in specific terms. Do not settle for, "I like it because I like it," or "I like it because it is fun."

Tell the class about some of the wild foods that can be foraged. What are their initial reactions to eating flowers, cattails, or wild ginger candy? It would be great if you could take your class on a field trip after spring is in full swing, to some wild (or relatively untamed) area and search for some of the edible plants. Guard against picking protected plants, unidentified mushrooms, and berries! Use this trip as an opportunity to teach the culture of South Carolina's Cherokee and foreign immigrants: what did they eat, what plants were used for medicinal purposes, what plants were and are used for making baskets, containers, and homes? If possible, boil up a kettle of the gold cattails. They really do taste like sweet corn!

For another family project, have the kids take a survey of brand names used consistently in their homes, interview their parents on why they buy a particular brand, and compare with their parents the price, quality, and quantity of the private label with the national, big-name brand. For this project, you should mimeograph data sheets and hand several to each student. If the student has a postal scale in the home, ask them to compare fluid weights of two different brands of green beans, also recording the stated net weights and the actual net weights.

Make available lists of phosphate content in detergents and tar and nicotine contents in cigarette brands and sizes. Children can and should teach their parents, that some kids by the age of ten are confirmed cigarette smokers.

Browse period: Each child must find an article in one of the consumer magazines that is of interest to him and report to the class on his findings. Consulting consumer reports is a good habit to get into.

Pair up the class. Assign each group to a certain product. The pair is to set up a set of criteria for the product. For example, a bicycle should be durable—what makes a bicycle durable: type of metal method of bolting things together, etc.? If you need a gimmick, set-up research teams for a company or a consumer group, or an industry: assign the same product to two groups—each group must make the best product (not the most money), how would they go about doing it?

LESSON 10
But It's "In"!

Before the broadcast: Discuss: How do current trends affect our consumer habits? What are the current fashion trends at your school? What are the current recreation trends? Some examples are: pierced ears, skateboards, back-packing, organic food, Fonzi shirts, ecological awareness.

After the broadcast: Some trend are good habits to develop, some are just costly fads. How do you differentiate?

Do you buy for yourself or for others? Do more role-playing on this topic. Ask the class to think of some situations.

Freedom of choice: Should kids be allowed to choose their clothes, hair style, etc? Please allow freedom of expression in this discussion. Do not fall back on, "The school's rules say that—and that's why you can't." Sometime students need to be jolted out of this kind of thinking. Why do the rules say such and such?

LESSON 11
Budget? Isn't That a Dirty Word?

Before the broadcast: Ask your class what they know of their families' expenses: monthly food bills, car and car insurance payments, doctor and drug bills, utilities, health insurance, life insurance, Union dues, rent or house payments, repair services, luxuries, etc. Using your own ideas and those of the students, compose a list of various household expenses. Ask the class to rate these expenses from most to least, according to what they each think their family spends on each item every month. Discourage "we're better than you because we spend more money on movies each month" attitudes.

After the broadcast: At this time, ask each pupil to write on a piece of paper, how much allowance money he/she is allowed in a month. Formulate such questions as: do you buy your own school supplies; have you bought any pencils or notebooks in the last month; should kids have to pay their own library fines, bus fare, treats, and entertainments? How much money do you earn in addition (this includes clothes, shoes, and sports gear)?

Instruct the class to keep a record of their expenses for a set period of time, noting if the cost was paid out of their own pockets or that of the parents. When the time period is up, categorize the expenses, calculate percentages, and compare. Then encourage the class to set more realistic and economical percentages for each category for future buying. Again keep a record of expenses for the same period of time, calculate percentages, and compare previous spending trends with these recent finding.

Devise budget projects for each student to be worked outside of class: "Your parents are called away on short notice and you are left with the care of your younger brother and sister for a weekend. They leave you with a fund and you must buy groceries for the weekend. In the fund they have included enough money for you and your brother and sister to go to a movie. How much money will the movie cost plus transportation? While they are gone the paper boy comes to collect for two weeks of delivery. What other emergencies arise that call for cash? How much money do you have when they return?" For this project, assign a certain amount of money for the fund. The student must account on paper for each penny spent, detailing the cost of every meal, and purchase a car and car insurance? On an average, what does it cost to keep a car running in good repair for a month?" Again the student can furnish his own details: make and year of car, value on the market, price of gas and oil, tune-up and repairs. Design these projects as family efforts with the fathers and mothers as teachers.

LESSON 12
I'M Sorry, We Only Carry Brands Y and Z

After the broadcast: How are we sometimes forced to buy something that we don't want? Discuss: sales techniques—flattery often accounts for purchase of unwanted items; limited suppy; storeowners' brand fidelity; etc. How can we prevent ourselves from buying unwanted or unsatisfactory times: Think and buy ahead of time: plan meals; shop

early; avoid the holiday rush; shop around; special order;—be fussy! It's your money, your life; buy only what you actually need and/or want.

Each student should identify a buying weakness that he/she has. What suggestions can the class offer to help? Progress report: buying improvements, suggestions, trials, failures, successes and personal comment on emotions experienced.

Search the stores for dangerous toys, food additives, poor quality products, etc. What can you do? Discuss possible resources such as requesting a change in store policy, ceasing patronage of business, filing a formal complaint with Consumer Services of your Department of Commerce.

How do you file a complaint? With students, compose a complaint form detailing pertinent information. Inform class of city, county, state and federal agencies designed to help the consumer. Emphasize the power of group action and concern.

LESSON 13
The Blind Munchies—59 Vs. The English Racers—0

After the broadcast: When making a decision about what to spend your money on, it is necessary to ask yourself these questions: Do I really need this? Do I need to have the fastest, the smoothest, the biggest? Make up a list of products that children use, such as bicycles, clothes items, etc. and ask the class to decide what is the most important feature of each product listed. What secondary features are also important? Make a distinction between utility, and performance and appearance. What products should be primarily good in performance? When is appearance the more important feature? Judgements on performance and appearance involve different criteria. Name some of these differences.

Ask the class? "If you could have one thing, what would it be?" Restrict desires to tangible rather than abstract items. You will probably get responses like a racing car or an airplane. these are really long-range items that could someday be acquired and might be a little difficult to foresee for the immediate future. The object of this exercise is to help the student to set up a plan, real or imaginary, for obtaining what he wants. How would he acquire the means for purchasing his dream? What would he be willing to give up in order to save money for the dream? How would he maintain his dream once he purchased it? a horse needs to be fed, a car does, too. Consider the business of loans from family and friends and professional organizations, credit or installment buying.

If a student wants two things with almost equal fervor, he is involved in an inner battle amost like a football game, i.e. how much weekly allowance goes in the jar for Item X? How much for Item Y? If a buyer concentrates on one item at a time, the savings grow faster, do they not?

LESSON 14
Trade Your Twins for a Tree

Before the broadcast: Discuss the definition of the word "consumer—to waste or use up." What is "consumed" to make a cardboard box? What happens to all those paper boxes once they have been opened? What is a newspaper made of? What role does a green tree play in our ecology? If the trees are so badly needed to purify our air, should we use cardboard and newspapers more carefully? How long does it take to grow an adult tree? The narrow blanket of breathable air encircling the globe is barely three miles thick. Three miles is roughly 36 city blocks. that's not very far, and that"s all the air there is for everyone. three miles up and you need an oxygen mask—you can no long breathe on your own. If we pollute this thin blanket of air and "consume" millions and millions of trees for boxes and papers, what is our responsibility? Maybe this is one answer: cut back on driving, and require every family to plant and be responsible for caring for a tree, at stated intervals. Perhaps by computers, it could be determined how many trees an average American "consumes" each year. Then each person would have the choice of planting and caring for "his" trees, or being taxed for them, so that the state could plant larger and larger forests. When Columbus reached the Western World in 1492, there were so many trees growing across the Northern part of what is now the United States, that a squirrel could walk from Minnesota or Iowa all the way to the Atlantic Ocean without touching the ground. Think how much we destroyed, and how badly needed they are now. THE EMPHASIS IS ON THE EFFECTS OF CONSUMPTION. SOMETIMES IT IS NECESSARY TO CHOOSE NOT TO CONSUME. THE CONSUMER'S RESPONSIBILITY EXTENDS BEYOND A SAFELY GUARDED POCKETBOOK. THE CONSUMER IS RESPONSIBLE FOR THE EFFECTS OF CONSUMPTION!

After the broadcast: With your class decide on a project or several projects to study the effects of consumption, in your community, your city or your state. You might study fresh water resources. How many ways is it used? What is consumed? Or compare the consumption qualities of a motor boat and a sailboat. Discuss public attitudes on energy consumption yesterday and today. Your study should determine if something needs to be done. If the answer is "yes," what can the class as a class, do, and show can they educate the public?

There are many things to learn about consumerism and many things that need to be adjusted. You cannot become an expert on sumer problems overnight, nor do consumer habits change very fast. What young people learn in school through Consumer Education saves the time and money that it takes to re-educate them, as adult consumers, later.

LESSON 15
Send for Seed Catalogues!
Start Plans for a Garden!

Before the broadcast: Many of the lessons in this series have centered around grocery stores. Almost all foods once buys in a store now, except fresh produce, comes with labels of varying lenths and complexities. Increasingly, the government is requiring that more information about various products be listed on the outside of the packages.

There is one way to avoid at least some of the label reading . . . and that is: Plant Your Own Garden! Even people who live in apartment houses, can often get permission to use a part of a nearby vacant lot. A surprising amount of food can be grown on a small piece of ground, if this earth is well prepared, the garden planned carefully in advance, and tended conscientiously when it starts to grow.

Before the broadcast, ask the children who have helped with gardens, or perhaps raised their own, to share their experiences with the class. For rural children, it will be more practical to find out what role they each play in the family gardens.

After the broadcast: Concentrate the class discussions on gardens grown for family consumption, not for market. How can you tell how much of a vegetable to plant for one person? Four people? Almost everyone likes pumpkin pie, but would you want to plant enough pumpkin seeds for 40-50 pumpkins? How can a person figure a family's needs? 1) what specific foods to plant? and 2) how much of that food to plant? How to start seeds in small containers in your own house, so that the seeds have spouted and are beginning to grow when it's time to plant them outside. What does it mean to "stagger" your planting of some vegetables?

A garden requires responsible care. It must be watered and weeded, cultivated, protected from late or early frosts, and the food must be carefully picked for us as it ripens. Sometimes two members of a family can share the responsibilities, or two friends can plant a garden large enough for both families. remember to keep family likes and dislikes in mind.

LESSON 16
Check the Four Food Families—
How Rich Can You Make Your Garden?

Before the broadcast: Planning, planting, tending and harvesting a garden—whatever its size—may well provide one of the happiest of family experiences a child can tuck in his memory for life.

A good gardener has to do more than avoid eggplant if sister Jenny gets hives from eggplant. It should be planned in such a way that it provides maximum health as well as taste enjoyment. Just because everyone likes potatoes and three out of five like asparagas, is no reason to plant JUST potatoes and asparagas in one's garden. Working from the Food Families (meat, dairy foods, cereals, fruits and vegetables) a rounded diet of tasty foods can be selected. On a simple 10' x 20' garden, no cattle can be grazed for meat so that member of the Food families may have to remain available in supermarkets and grocery stores. Cereals, too, bring on visions of miles of wheat fields but corn is a cereal product and a row of corn stalks offers a fine divider from your neighbor's garden and mighty good eating when the corn ripens. Yes, it does take years for an apple tree to grow, but fruit such as cantaloupe can be harvested in a matter of weeks.

A healthy garden full of attractive food can be planted, tended and harvested at a small percentage of the cost of the same food in a supermarket. Ask your produce manager at your supermarket next time you go, how much tomatoes were selling for last summer. tomato plants can be started from seed in paper cups on a window sill in your house during the winter months. By the time planting time comes, you'll have a fair sized plant. You'll be picking large red tomatoes in no time, while the gardenless people still mumble and snarl over the two-in-a-plastic-wrapped-package at the nearest fresh vegetable counter. Where space is limited, find a friend. Share your packages of garden seeds. Make your effort as economical as possible and keep track of your costs. You might set up an expense book in which to list every purchase you make whether it be seeds or poles to hold your tomatoes or beans up.

After the broadcast: If the class has had little or no experience with gardens and hasn't figured out how to beg-borrow-barter-or rent a piece of vacant ground, the teacher might stimulate some classroom interest by bringing into the room several poke-and-grow plants which can be started on the window sills. Once those green stems start shooting upwards, it should be easier to get the students interested in gardening as an individual, family or even as a class project. Many neighborhoods have a weedy lot which the owner would happily lend, or rent for a part of the crop, just to have it cleaned up and growing food which would otherwise have to be purchased. In cities, atop apartment houses, some apartment dwellers have grown gardens on the roofs in large boxes, plastic dishpans, garbage cans, or on a sheet of plywood covered with plastic, raised on building blocks, framed with scratch wood, filled with dirt, mixed with appropriate plant growing food, and then the seeds were planted, seedlings thinned out, plants watered and tended . . . and at harvest time . . . many a dime has been saved!

INQUIRY: THE JUSTICE THING

LESSON 1
To Every Man His Due

Overview: A grouping of incidents from the frontier days of Northwestern U.S. serves as a core of this introduction to the series. Drawn from entries in a journal kept by Ebenezer Childs, the program uses actual quotes and dramatizations to enact several courtroom decisions, including a wage claim by a black laborer and the famous murder trial of Chief Oshkosh.

The tone is set for the entire series, with a look at the problems of the right to jury trial (Program 2), due process rights (Programs 3 and 4), equal protection (Program 9), and contracts (Programs 14 an 15). The background theme? the classic definition of Justice, "To Every Man His Due."

Issues. Through remarkable examples of justice for minorities in early Wisconsin history, the program inquires into the basics: the need for justice, how its definition changes, why a judicial system exists, how justice actually works. What if the judge is corrupt; is there a need for a jury? What is the real function of the jury, and what factors are at play in its deicisions? Why was Oshkosh really acquitted? To what extend were the goals of the judicial system met in 1820? Today?

For reference throughout the series? "The Bill of Rights," "A Sourcebook," Cohen, 1970; "A Civics Casebook," Quigley, 1967; the "Justice in Urban America Series," Houghton Mifflin; and the "Inquiry Instruction Materials" provided by the Inquiry instructor-attorney.

LESSON 2
12 Good Men and True

Overview: The jury of history, which was the accused's ability to survive a terrible ordeal, is set next to the jury of today for the students to form their own comparison. The cast presents a "you-are-ther" account of the 10th-century English trial of the widow of Kings Ethelred and Canute, followed by the vivid impressions of a Wisconsin school teacher recalling jury duty recently experienced. Thought-provoking quotes from scholars and supreme court justices mix with the humor and insight of the teacher as he reveals the private deliberations of the jury in a difficult burglary case.

Issues. The program can be used to raise numerous issues, such as whether a trial should be public, what evidence should be allowed, and the nature of the adversary system. What are the alternatives to the jury? Did the teacher reach the right decision (Justice-Program 1)? Shoud juries consist of such men? What about holdouts? Note the reference to criminal searches (Program 5).

Before the broadcast read and discuss the 6th Amendment of the U.S. Constitution. The so-called Bushell Case (Trial of Wiliam Penn and associate) established the independence of juries. Invite someone in the class to report on this humorous and yet profoundly influential trial.

LESSON 3
Due Process

Overview: To give students a first-hand impression of what the deliberately imprecise phrase "due process" can mean, a Texas youth recounts his arrest record and incidents which followed. Additional segments focus on a Philadelphia police raid arresting alleged hippies in Rittenhouse Square, and Jane Fonda's statements reagarding North Viet Nam.

Issues: Classroom discussion should be stimulated by the device of presenting the youth's earnest criticism of Due Process. How can the rights of the individual be balanced with the rights of the People? Should due process rights be extended to the guilty? Was there unlawful detention? How should the youth's opinions be evaluated: Is he telling the whole story? To what extent can the system be improved?

The program also promotes discussion on such topics as legal aid, the fact that the law constantly changes, and the rights to a speedy trial, to counsel, to be informed of specific charges, to remain silent (Program 4), and to equal protection (Program 9).

Before broadcast read and discuss with the class the 4th, 5th, and 8th Amendments to the U.S. Constitution.

LESSON 4
Try and Prove It!

Overview: The cast investigates the origin of the right to remain silent with a re-renactment of the Star Chamber trial of John Lilburn in 1637. The refinement and development of the right is then traced through pronouncements of the U.S. Constitution and the Supremen Court to five cases showing Justice-American style. An interview with a victim of rough police interrogation tactics in the South serves to highlight the rationale which has produced this law.

Issues: Ask students to distill from the statements of the characters the arguments for and against the law. What are its basic elements? When does it apply? To what extent? Should it apply to high school students? Discuss the problems of enforcing this law today. The program illustrates the continuous changes in the way the law has been defined, and implicity raises the question of its future fate. Attention can be redirected to Program 2 and its bearing on the 5th Amendment.

Under the American legal system, the burden of proof rests with the accuser, and no one is obligated to help the State convict himself of a crime. Dean Griswold of the Harvard Law School put it this way: "We do not make even the most hardened criminal sign his own death warrant, or dig his own grave, or pull the lever that springs the trap on which he stands. . . This is one of the fundamental decencies in the relation we have developed between government and man." The right to counsel and the privilege against self-incrimination are sometimes subject to public disapproval—especially when the defendant is of an unpopular sort. One historical example: John Adams' defense of the British soldiers who fired the muskets in the Boston Massacre.

LESSON 5
Freedom of Speech

Overview:
"When men have realized that time has upset many fighting faiths, they may come to believe . . . that the ultimate good desired is better reached by free trade in ideas—that the best test of truth is the power of the thought to get itself accepted in the competition of the market."

—Justice O.W. Holmes,
U.S. Supreme Court

Item One in the Bill of Rights states that there shall be no law bridging freedom of speech; it sounds so simple. However, if unrestricted and unqualified, freedom of speech would exist only for those with the biggest mouths and/or those with access to the most powerful amplifiers.

This program dramatizes landmark decisions involving speech: Schenk and Abrams. References to Watergate and Jane Fonda translate this law into today's headlines. To emphasize the importance of the topic to the student audience, the scene switches to the conflict waged between the Tinker children and their Des Moines school over their right to express themseleves at school with armbands.

Issues: The segments unobtrusively dissect the various bases of the law, providing the students with tools necessary to analyze other free speech problems. These same tools are applied to additional cases, leaving answers to be solved in the classroom with the instructor-attorney follow-up. How could two cases decided at the same time have resulted so differently? To what extent does this law apply? This program ties in directly with the following program regarding freedom of the press.

LESSON 6
The Right to Know

Overview:
"Were it left to me to decide whether we should have a government without newspaper or newspapers without a government, I should not hesitate to prefer the latter."

—Thomas Jefferson

"In our state, naturally, there can be no place for freedom of speech, press, and so on for the foes of socialism."

—Andre Vishinsky

In 1862, when Virginia was an English colony, John Buckner, a painter, was called before the governor and accused of printing the laws of the colony without the governor's permission. He was told not to print anything without the governor's permission. The next governor made it illegal to use a printing press in the colony; said he: "Writing makes people disobey, disagree with most people and gather together with people who think differently. Printing has encouraged them to learn and even to criticize the best governments. God keep us from free schools and printing!"

The corollary to Program 6, this broadcast emphasizes the right to hear information, in the context of the freedom of the press. The historical roots are rediscovered with a presentation of the book burning and trial regarding John Peter Zenger in 1734, using actual quotes of the participants. Contrasts are drawn with a 1973 burning of a high school reading list in South Dakota, a "New York Times" controversy, and a false article about candidate George McGovern in 1972.

Issues: Should this right be absolute? Where is the line to be drawn? Using the reference to the Sheppard trial and Program 3, propose TV coverage of trials. Note the interrelationship with the jury system (Program 2) and the right to counsel (Program 4) raised by the Zenger trial.

LESSON 7
Freedom of Religion

Overview: With the sound of a recent nationwide hit record (which featured religious lyrics) in the background, the program probes the development of this controversial law. Startling religious intolerance is

revealed in Massachusetts Bay Colony. The spectrum of contemporary application is then examined, with answers left up to the students. Christmas as a legal holiday, tax exemption for churches, use of this program itself in public schools. The actual meaning and reasons surrounding the controversy regarding prayer and religious holiday observance in schools are suggested.

Issues: In the constant fight to balance the rights of the people and the rights of the individual, there are more questions than answers. The fact that to date countless disputes have been solved indicates the flexibility of this 200-year old law, and explains one reason for its vagueness. How will these issues fare in the future? What are the rights of the Amish, Black Muslim, and Indian religions in Wisconsin?

LESSON 8
Rich Person, Poor Person,
Beggar Person, Thief

Overview:
". . . nor shall any state . . deny to any person within its jurisdiction the equal protection of the laws."

—14th Amendment, U.S. Constitution

"All men created equal", but what about the "boys" and "girls?" What about the property-less? In the moment of the nation's birth, the discrepancy between the national ideal of equality and the national reality of inequality was clearly evident, and it continues to be. The effort to close the gap between the ideal and the real is a major goal of American justice, leading Gunnar Myrdal to remark, "America is continuously struggling for its soul."

That struggle, in large part, has been conducted in the courts, generally under the ruling concept of equal protection. The concept is a flexible one, like many of the amendents in the Constitution, allowing the courts much latitude.

Interviews with people directly experiencing the problems of today serve to bring the issues home. A black remembers police harrassment; a policeman frankly gives his own thoughts on alleged harrassment; a chicano tells of a case of discrimination by a judge in California; a youth describes incidents of prejudice because of age and appearance. This program also includes a segment on reverse discrimination against whites—an issue rarely treated in this area of study. As usual in the series, the material provides the legal tools necessary to delay with the many questions raised through thought-provoking criticisms of the justice system.

Note the interrelationship with the contents of Program 1 and 4 on the judicial system in general and the right to counsel respectively.

LESSON 9
When I Grow Up . . .

Overview: "When I grow up," Child Goodin says, "I'm going to be a law-abiding citizen!"—and with that, sets out on the straight and narrow and long and lumpy and at times seemingly impassable road to "Clean Record." To begin with, Child learns that ignorance of the law is no excuse for breaking it. Therefore, to be on the safe side, he must learn all of the laws that could apply to him when he grows up. he must, for starters, read the official statute books of his state, containing thousands of laws.

Child doesn't have to read far before—shattered dreams! Already he is a law-breaker—and a repeated offender, at that. In a daze he sorrowfully acknowledges several of the little-known laws contained in the more detailed attorney follow-up presentation.

This practical program mixes deliberate fantasy with actuality recordings of a young Wisconsin ex-prison inmate, who is bitter but has kept his sense of humor, to make the students aware of a great many current laws applicable to their life ways, and also of the ramifications of engaging in prohibited acts and of having a criminal record.

Issues: Ask: Have any class members unknowingly broken laws similar to those in the program? (Point out that these laws are constantly changing; some mentioned in the program may no longer exist.) What are some reasons for students attempting to avoid a record of ciminal arrest? (Difficulty in job-getting and entrance into some professions, social stigma, inconveniences of probation, etc.)

LESSON 10
On Welfare

Overview: The welfare system, on which about 15 million Americans now receive some kind of benefits, deserves the thoughtful attention of all citizens. This program combines interviews with welfare workers and recipients, critics and supports, with facts from official reports and actual examples of alledged fraud, to give an overall view of the pros and cons of welfare. The subject fits well within the theme of justice, and includes several instances of court cases arising out of welfare problems.

Issues: Discuss the manner in which welfare demonstrates the interplay between fairness (Justice—Program 1) and the legal system in all areas of personal life. What are the issues which relate to searches (Program 5) and equal protection (Program 9)? See the "Justice in Urban America Series," (Houghton Mifflin) for outside reading.

It is often charged that the welfare system invades privacy and in other ways infringes upon the rights of recipients. Discuss the case of "Smith v. King," (Alabama, 1967) in which the state's "substitute father" rule was declared unconstitutional.

LESSON 11
Where Are You Going
With That Hatchet in Your Hand

Overview: There was Lady Godiva—where was she going with her hair all hanging down? Out into the streets to protest taxes, that's where.

Those stern-faced ladies—with those hatchets in their hands? For hacking bars and smashing liquor bottles—yes.

Those black people marching into fire hoses and police hounds, singing "Ain't gonna let nobody turn me around."

That young man putting a match to—what is it?—his draft card?

Red Americans encamped on Alcatraz Island.

The historical context of this program dramatizes the Boston Tea Party, petitions to King George, and finally revolution. It presents on one level a subtile escalation in modes of effecting change from simple letters to violence. On another level it suggests the simultaneous sowing of the seeds, of future changes in this country, which are continuing to mature today.

The historical primary material is based on little-known documents, many of which are noted in "Voices of the New Feminism," Thompson, ed., and "Black Protest: History,Documents and Analysis," Joanne Grant. Comtemporary focus is provided by an account of the successful efforts of a young Madison, Wisconsin student to force city action in 1973.

Issues: List every means of effecting change available today. Which are the most effective? The fastest? Inadvisable? To what extent are they available to high school students? How? Note the constant changes in the legal system seen earlier. What recent events show massive changes? Who was responsible? How was it done? Comment on the significance of the nation-wide changes accomplished by the Whitewater student.

LEESON 12
Freaky People Need Not Apply

Overview: A topical presentation in view of the recent mandatory consumer education law and 18 year old majority law, this broadcast is designed to alert students to the various problems which can erupt when renting property. Problems of discrimination, based on sex, age or appearance; problems caused by common pitfalls; problems caused by not understanding certain clauses in rental contracts; problems removed by an awareness of the law.

Featured are reactions of typical students to complex leases and what resulted, based on actual incidents in the state of Wisconsin. The program gives the rationale behind the law, both on the side of the student and the landlord.

Issues: Call attention to the interrelationship of the rules regarding rentals and those of equal protection (Program 9). Rental law is an example of the legal system as constituting a means for the peaceful settlement of disputes; an example of the law directly affecting students.

Please note: The purpose of this program, like all others in the series which deal with specific legal questions, is to inform and to stimulate discussion—not to advise. In a.ıy situation, the results under the law will depend on all the surrounding circumstances and the varying facts involved. Be sure students understand this.

LESSON 13
Let the Buyer Beware

Overview:
"Every public high school shall provide instruction . . . on the rights and responsibilities of the family and consumer, including . . . the consumer and the economy; consumer behavior and decision-making; contracts; credit alternatives . . . "

—Wisconsin Statutes, 118.01(11)
effective June 29, 1974

In response to the specific consumer education needs of Wisconsin high school students, the final two programs use a variety of techniques to prepare listeners to become wary and wise buyers. Sales featuring stereo cartridges, engagement announcements, sequined jeans: familiar scenes to the high school senior, yet rarely given careful analysis. Actual sale pitches used in Wisonsin stores and door-to-door sale campaigns, and the actual workings of the bait-and-switch technique are studied, acompanied by analysis of pitfalls in selected advertisements.

In addition to the exposure to various sales methods the students also learn the psychological aspects of the consumer transaction, the factors which tend to make the student vulnerable to certain sales pitches. An unusual presentation of the reaction of a salesman gives the other point of view.

Issues: Have the students isolate as many devices and techniques as possible used by the china and crystal salesman. Provide copies of the

Wisconsin unsolicited mail Statute. Can the recipient sell such items? To what sales does the Wisconsin cooling-off statue apply? How do salesmen deal with this law?

LESSON 14
Let the Buyer Be Wise

Overview: An award-winning science fiction story is the core of the final consumer education segment. The dramatization concerns a battle involving computers, confusion and a bewildered consumer whose refusal to pay for an unsolicited book-club selection ultimately results in a murder and kidnap charge. Within the fabric of the tale are inquiries into the art of label-reading, "free gift" offers, entering sweepstakes and promotional contests, the guarantee, and record club schemes.

The program also portrays the many dangers of nonpayment of consumer debts. Included are selected techniques of collection agencies, the effect on the students' credit rating and the ramification of publicity.

Issues: Note how the amount due triples during the course of the controversy, because of interest and costs. Have the students analyze the surprise ending. What might the views of the creditor be? To what extent should be the law intervene in such disputes (role of the justice system—Program 1)?

As a climax to the entire series, the program recalls elements of jury trial (Program 2), right to remain silent (Program 4), searches (Program 5) and Program 14. Is there a comparison to be made between Ebenezer Childs (Program 1), Child Goodin (Program 10) and A. Child?

LEARN TO LISTEN

LESSON 1
Attention Please!

Before the broadcast: Tell your students that they are going to listen to a program about the art of listening. Be sure every student is prepared with paper and pencil.

During the broadcast: The students are introduced to Janel, Ozzie, and to Louie the Listener, who really "digs" sound. Then they learn how to pay attention, that is, how to tune out extraneous noises and concentrate on what they want to listen to. During the broadcast, your students will hear a variety of sounds, music, voices, instructions and parts of stories.

After the broadcast: Use the game and exercises heard on the program to improve the listening skills of your students. Frequently reinforce the concept that *listening* differs from *hearing* because it is a process that requires thinking. If possible, try to give directions only once. This could be presented as a challenging game for the class. Most important, remember that teachers must be good listeners, too.

LESSON 2
What Did He Say?

Before the broadcast: Discuss the problem of noise pollution with your students, directing their attention to noises which annoy and distract them in the classroom and at home. Be sure every student is prepared with paper and pencil.

During the broadcast: The students learn about noise pollution and what is being done about it locally. They learn facts about pain and ear damage from extraordinarily loud noise. They are required to follow directions while being exposed to distracting noises.

After the broadcast: If your school is in an area full of noise pollution, your class might want ot write to The Environmental Protection Agency for help and advice. It might prove worth while to make a noise pollution chart which indicates at what decibel level noise can cause permanent ear damage. Work on a project to eliminate extraneous and annoying sound from the classroom.

LESSON 3
Now Hear This!

Before the broadcast: Discuss sounds in nature with the students. Differentiate between man-made sounds and those that come only from natural environment. Paper and pencil are not required for this broadcast.

During the broadcast: Students hear a variety of weather and nature sounds. They are asked to draw inferences from what they hear and to respond verbally in the classroom.

After the broadcast: To increase sensitivity to sounds which surround us, have students keep a day-by-day diary of weather sounds for a week.

LESSON 4
Sound It Out!

Before the broadcast: Tell students that they will hear a program on the sounds of speech. Be sure they are prepared with paper and pencil.

During the broadcast: Your students will learn about the speech helpers—the parts of the body that produce the sound sof speech. The speech helpers include: the lungs, vocal cords and voice box, the tongue, lips, gum ridge and teeth. They will be asked to identify sounds that are alike and sounds that are different. Using paper and pencil, they will become "spelling detectives."

After the broadcast: Make a simple chart of the vocal mechanism to illustrate the organs used for speech. Play sound games which require students to discriminate between sounds. A valuable source for listening activities is "Listening Aids Through the Grades," Russell and Russell, Bureau of Publications, Teachers College, Columbia Univerity, New York.

LESSON 5
Wonderful Words

Before the broadcast: Discuss homonyms, antonyms and onomatopoeia with your students. Paper and pencil are not required for this broadcast.

During the broadcast: Listeners learn about wake-up words, homonyms, antonyms and onomatopoeia. They hear word riddles and play several word games. They listen to the song "Circle" by Harry Chapin.

After the broadcast: Make a list of wake up words that are favorites of your students. Continue to play word games with your class. Again, you'll find "Listening Aids" a valuable source for language games.

LESSON 6
Get It Straight

Before the broadcast: Discuss the concept of sequence with your students, explain that language and thought depend on logical sequence. Paper and pencil are not required for this broadcast.

During the broadcast: Louie tries to prepare breakfast in the studio but gets into trouble because he does things out of sequence. Louie and student listeners then learn what sequence is. They hear some sequential sound stories, are asked to complete unfinished stories, to remember and repeat number sequences and to follow a sequence of directions.

After the broadcast: Continue the language activities suggested during the broadcast. Have students organize in proper sequence scrambled sentences, poems and stories. The class can also create cumulative stories. Each student can tell what happens next.

LESSON 7
Let's Get Organized

Before the broadcast: Discuss the importance of organized note-taking in the classroom learning situation. Allow students to articulate their problems in this area. Paper and pencil are required for this broadcast.

During the broadcast: Louis is doing poorly in school because he's so disorganized. He can't take notes properly and doesn't know how to write an outline. A number of listening activities teach Louie and student listeners how to take notes, organize material and prepare an outline.

After the broadcast: Have students prepare and present oral reports in outline form. Periodically, practice note taking skills using material similar to the material heard during the broadcast.

LESSON 8
Watch out!

Before the broadcast: Discuss radio and TV commericals with your students. Have them give examples of commercials they enjoy, and commercials they find annoying.

During the broadcast: Students learn about dangerous, emotion-laden words and distortions. They practice telling the difference between fact and opinion. They learn about various advertising techniques. Listeners are invited to send original commercials to LEARN TO LISTEN.

After the broadcat: Allow students to write original commercials and send them to LEARN TO LISTEN, Office of ITV/Radio. Emphasize the need for critical listening at all times.

LESSON 9
Super Detective and Ace Reporter

Before the broadcast: Tell your students that they will hear a listening "secret service" program about accurate reporting. Discuss the

importance of accurate reporting of telephone conversations, emergency situations, and incidents you've witnessed.

During the broadcast: Louie the Listener becomes a secret agent when he learns to detect clues, descriptions, scenes, a telephone conversation and some secret messages. Students will work together with Louie as he learns how to become an accurate reporter and detecter of clues.

After the broadcast: Role play a conflict situation in the classroom. Allow students to report accurately on what happened during the scene. Emphasize the importance of reporting the correct information at all times.

LESSON 10
What's the Big Idea?

Before the broadcast: Write the words Who, What, Where, When, How and Why on the chalkboard. Explain that every newspaper reporter answers these six important questions in a good newspaper story. Also explain that the main idea is always contained in the headline of the story. Tell your students that they will learn how to listen for the main idea in today's program.

During the broadcast: Louis the Listener and students learn how to put together a newspaper story with an appropriate headline. They listen for the main idea in stories to provide titles and original story endings. They listen to detect illogical details and also to interpret the meanings of proverbs.

After the broadcast: Students are asked to complete two stories and to send their finished stories to LEARN TO LISTEN. The story beginnings are as follows: Story one: My sister and I planned to go to the movies that night but . . . Story two: I couldn't see the movie from where I was sitting so I . . .

LESSON 11
Listen With Love

Before the broadcast: Tell your students that they are going to listen to different kinds of music on this program.

During the broadcast: Louie the Listener becomes a disc jockey and learns about music—from Mozart to The Beatles to contemporary folk-rock.

After the broadcast: Continue to expose students to different kinds of music. Allow students to bring records from home for listening in the classroom. Students who perform musically should be encouraged to do so.

LESSON 12
Listen With Feeling

Before the broadcast: Discuss the fact that mood in voice can convey meaning sometimes more powerfully than words do. For example, you might say very angrily to a student: "What's the matter with you?" Then ask him how he feels about your angry question. However, when you ask the same question very gently and solicitously, the student's response would be quite different.

During the broadcast: Listeners meet Cosmo, a robot who speaks without emphasis or feeling. During the program Louie and listening students learn about stress and mood in language and speech.

After the broadcast: Use some of the activities heard during the program to increase sensitive listening for mood and feeling in voice and language. A script of this program can be obtained by writing to LEARN TO LISTEN.

LESSON 13
Music of Words

Before the broadcast: Define and give examples of the following poetic techniques: simile (comparison with "Like" or "as"); metaphor (comparison without "Like" or "as"); alliteration (words beginning with the same sound); onomatopoeia (words that sound like their meaning); and personification (referring to an inanimate object or an idea as a person).

During the broadcast: Louie and student listeners learn to listen to poetry with an understanding of the poet's techniques. They hear a great variety of good poetry, including the lyrics of some contemporary folk-rock.

After the broadcast: Louis plans to try his hand at poetry. Perhaps the students in your class, using the techniques discussed during the program, would like to do the same. Samples of students' efforts can be sent to LEARN TO LISTEN.

LESSON 14
Story Time

Before the broadcast: Tell your students they will hear a story on this program. Listening for plot, mood, characterization, and the main idea will enhance listening pleasure.

During the broadcast: Listeners hear one of Robert McCloskey's Homer Price" stories.

After the broadcast: Act out the story heard on the program. Read or tell good stories often. Encourage students to become effective readers and storytellers also. Improvised dramatization after storytelling is always a good language arts activity.

LESSON 15
Setting Standards for Communications

Before the broadcast: Discuss the importance of courtesy in speaking and listening situations. Point out that courtesy is especially important during diagreements.

During the broadcast: Several scenes dramatize the importance of courtesy in communication. Correct use of the telephone is presented. Rules for courtesy in all communication situations are outlined.

After the broadcast: Emphasize the importance of courtesy and mutual respect in classroom speaking situations. Role play effective and ineffective communication situations.

LISTENING/4

LESSON 1
Identifying Details 1

Objectives:

1. To introduce the learner to the LISTENING/4 series.
2. To give the learner specific techniques for better listening.
3. To introduce the learner to the first major skill—identifying details.

Synopsis:

The students are introduced to the idea of listening as a very special skill. A variety of sounds (crowds talking, rock music, city traffic) shows how distraction interferes with listening. The process of good listening is described as "tuning in."

The skill of identifying detail is introduced through a dramatization in which an old lady has called the police to report a burglar.

The segment of the program is followed by a worksheet exercise. The pupils respond in writing to questions about the dramatization asked by the narrator.

A reading from "The Little House in the Big Woods" by Laura I. Wilder follows. The students are instructed to underline details mentioned in the selection.

The conclusion stresses important facts to remember when listening for details.

Suggested Preparation Activities:

1. Have a classroom discussion about the necessity for careful listening.
2. What distractions interfere with student listening? Make a list of these on the chalkboard.
3. Copy the sample worksheet* on the board. Direct each child to make his own copy. Alert the students that during the LISTENING/4 program, they will be directed to make responses on their worksheet. Help the students strive more for active participation in listening and answering rather than the right answers. Some children may correct or fill in the answers when they are given during the program. Don't penalize them. This is also evidence of listening.

Suggested Reinforcement Activities:

1. Go over worksheet with students discussing the various responses to questions asked.
2. Have a class discussion about the LISTENING/4 program. Check to see that students understand that details are small items or parts that contribute to a more complete understanding of a larger idea.
3. Have the students write a paragraph using details. Allow the students to read them orally to see if the other children can locate some of the details.

***DUPLICATABLE WORKSHEETS FOR EACH LESSON FOLLOW THIS SECTION. SEE PAGE 39.**

Book Credit:

The selection from "The Little House in the Big Woods" by Laura I. Wilder was read by permission of the Executor of Wilder's estate. The book was published by Harper and Row in 1953.

LESSON 2
Identifying Details 2

Objectives:
1. To encourage the learner to control distractions while listening.
2. To give continued help in understanding the importance of details in listening as well as in reading.

Synopsis:
The students again experience listening despite distractions. The program stresses distractions that can be controlled and distractions that cannot be controlled. A variety of sounds are used to create many distractions. A dramatization follows: a teacher giving students an assignment in social studies despite typical classroom distractions. This segment of the program is followed by a worksheet exercise.

An excerpt from the book entitled "Useless Dog" by Billy C. Clark is followed by another worksheet exercise.

A summary of the program is given stressing the importance of listening for details.

Suggested Preparation Activities:
1. In reviewing Program 1, discuss "tuning in" and not "fading out."
2. Continue the classroom discussion about different kinds of distractions and how they hamper good listening. How can we listen despite distractions?
3. Copy the sample worksheet on the board and direct each child to make his own copy.

Suggested Reinforcement Activities:
1. Go over worksheets with students, discussing the various responses to questions asked.
2. Have a class discussion concerning situations where too few or too many details can be confusing.
3. Have pairs of students act out situations in which one gives directions to a specific place using details and the other evaluates the directions for accuracy and effectiveness. (Examples: Directions to the nearest supermarket, principal's office.)
4. Have students draw a picture using some details but omitting some obvious ones. Have the children hold up their pictures so the other boys and girls can note the included and omitted details. Have students add necessary details. Display these on a bulletin board.

Book Credit:
The selection from 'Useless Dog" by Billy C. Clark was read by permission of G.P. PUtnam's Sons, publishers and copyright owner.

LESSON 3
Identifying Details 3

Objectives:
1. To give continued help in identifying details.
2. To show the learner the importance of details in giving and following directions.

Synopsis:
The students are introduced to the importance of listening for details in order to follow directions. Joe has been invited to meet Dan at his house before a ball game. As Dan tells Joe how to get to his house, the students follow his route on the worksheet.

The students are then asked to listen to a story in sound which suggests a sequence in action. Each sound is a detail which adds meaning to the incident.

An exercise in listening for details is provided through a reading from "Queenie Peavy" by Robert Burch.

Suggested Preparation Activities:
1. Discuss the weather using many details.
2. Have a classroom discussion about LISTENING/4 and what they have learned.
3. Copy the sample worksheet on the board and direct each child to make his own copy.

Suggested Reinforcement Activities
1. Go over worksheets with students, discussing the various responses to questions asked.
2. Have children write a sentence which contains few details. Have these sentences read orally. Allow the class to add details to make the sentences more interesting and more meaningful.
3. Write a list of nouns on the chalkboard. Have students suggest descriptive words which would add meaning to each noun. Discuss how meaning changes as details change.
4. With the same list of nouns used in No. 3, have the students add descriptive words that give a nonsense meaning to the word. (Happy—grouch, timid—demon)

LESSON 4
Identifying Main Ideas 1

Objectives:
1. To introduce the learner to the skill of finding main ideas.
2. To introduce the concept that not all ideas have the same importance and that there is usually one idea that is more important than all others.
3. To give the students specific techniques for finding the main idea.

Synopsis:
Two almost identical dramatizations introduce the listener to the skill of finding the main idea and to the concept that changes in details can change the main idea.

Another dramatization provides the student with an exercise in finding the main idea. The dramatization is repeated so that the student will have practice in deciding which one of two deatils is more important to the main idea than the other.

An exercise in listening for the main idea is provided through a reading from "Across From Indian Shore" by Barbara Robinson.

Suggested Preparation Activities
1. Review LISTENING/4 Program 3.
2. Discover what students know about main ideas. Discuss the difference between main ideas and details.
3. Copy the sample worksheet on the board and direct each child to make his own copy.

Suggested Reinforcement Activities
1. Review the listening program on main ideas. Elicit specific techniques for locating main ideas.
2. Read a short story to your students. Have them find the main idea of each paragraph and the main idea of the selection.
3. Allow the class to divide into small groups to present a pantomime to the class. Have the students guess the main idea of the pantomime.
4. Have the students look through their textbooks to locate main ideas. Discuss the various places where main ideas are found.

Book Credit:
The selection from "Across From Indian Shore" by Barbara Robinson was read by permission of A. Watkins, Inc., publisher and copyright owner.

LESSON 5
Identifying Main Ideas 2

Objectives:
1. To continue to develop the concept of a main idea.
2. To emphasize that details help us locate main ideas.
3. To give practice in finding the main idea.

Synopsis:
It will seem to you and your students that a soap opera, "The Main Idea," is pre-empting LISTENING/4 today. Stay tuned; it will soon be obvious what is happening.

A discussion which stresses the importance of good creative listening follows. During the discussion, the following percentages are used: About 45% of the time that we spend communicating, we're listening; 30%, we're speaking; 16%, reading; and 9%, writing.*

The students are given a directed listening exercise for "The Pulling Bee" from "Justin Morgan Had a Horse" by Marguerite Henry. After the reading, they are asked to give the main idea of the excerpt.

*Paul Rankin, Ohio State University.

Suggested Preparation Activities:
1. Review Program 4 on main idea.
2. Have the students express in their own words the difference between details and main ideas.
3. Have a group of students cut out short newspaper articles and cut off the captions. Have these articles read orally or silently by other children and have them make up their own captions. Compare these with the original captions. Use these for a bulletin board.
4. Have students make a cartoon layout of four or more frames without captions. Have other students make up captions for main ideas.

Book Credit:
The selection from "Justin Morgan Had a Horse" by Marguerite Henry was read by permission of Rand McNally and Company, publishers and copyright owners.

LESSON 6
Identifying Main Ideas 3

Objectives:
1. To reinforce the skill of locating the main idea developed in the last two programs.
2. To extend the concept that details are related to main ideas.
3. To provide practice in distinguishing between important details and the main idea.

Synopsis:
The program begins with the concept that music has a main idea or theme.

A modern ballad, "Old Christmas" by Roy Helton, is read and the children are asked to write the main idea on their worksheet.

The program continues with a reading from "The Lone Seal Pup" by Arthur Catherall. The listeners are asked to identify the main idea from the five sentences listed on the worksheet. The other four ideas are details important to the main idea.

Suggested Preparation Activities:

1. Review LISTENING/4 Programs 4 and 5 relating to main ideas.
2. Discuss the word "ballad," explaining that it is a short narrative poem with a maximum of excitement. The ballad tells a story in short stanzas and simple words.
3. Read a ballad to the class to give them a better understanding of this writing style. Discuss the main idea of the ballad.
4. Copy the sample worksheet on the board and direct each child to make his own copy.

Suggested Reinforcement Activities:

1. Discuss the program. Are the children listening better than they were at first? Art you noticing a transfer of listening skills to other areas?
2. Review the way in which details help build up the main idea and how the main idea depends upon the details.
3. Give each student a copy of the same paragraph. Discuss, analyze and develop an outline on the board. Place emphasis on main and supporting ideas.

Book Credit:

The selection from "The Lone Seal Pup" by Arthur Catherall was read by permission of Mr. Catherall who is the copyright owner. The book was published by E.P.Dutton and Co. in 1965.

Permission was granted by Harper & Brothers for the use of "Old Christmas" from "Lonesome Water" by Roy Helton, copyright, 1930, Harper & Brothers, copyright renewed, 1958, Roy Helton.

LESSON 7
Making Inferences 1

Objectives:

1. To emphasize the importance of inferential meaning.
2. To show the relationship fo inference to details and main ideas.

Synopsis:

The children hear a variety of sounds in the first exercise and then a drama (using only one word) from which they are asked to draw inferences.

A part of the story "The Devil and Daniel Webster" by Stephen Vincent Benet is read. A worksheet exercise follows the story.

Suggested Preparation Activities:

1. Discuss the term inference and what it means. The children use inference constantly in determining what people "really mean."
2. Copy the sample worksheet on the board and direct each child to make his own copy.

Suggested Reinforcement Activities:

1. Discuss the program and worksheet.
2. Read parts of selections and have youngsters draw inferences. Open-end selections provide a variety of uses for developing skills. (Utilize ideas in basic reading manuals for inferential materials.)
3. Encourage the children to show feelings through dramatic play. (Moods: happy, sad, angry, etc.) Have the audience draw inferences from the dramas.

Book Credit

The selection read was from "The Devil and Daniel Webster" published in "The Selected Works of Stephen Vincent Benet," cpoyright, 1936, by the Curtis Publishing Company; copyright renewed 1964 by Thomas C. Benet, Stephenie B. Mahen and Rachel B. Lewis. The Selection was read by permission of Brandt and Brandt.

LESSON 8
Making Inferences 2

Objectives

To help the child predict outcomes and draw conclusions through inferences.

Synopsis

This program provides another opportunity for the children to draw inferences. Sound effects coupled with a short drama lead into the first half of the worksheet.

A selection from "The Ghosts of the Mohawk" by Anna L. Curtis is read. The reading is interrupted to allow children to draw a picture inferring what might happen next. Following a short pause, the facts from the story are reviewed. From this point, the reading of the selection is continued while the children are encouraged to add to their drawings as the story unfolds.

Suggested Preparation Activities

1. Review the term "inference"and its meaning.
2. Review last week's listening program on inference.
3. Copy the sample worksheet on the board and direct each child to make his own copy.

Suggested Reinforcement Activities

1. Children read aloud a short selection (from their readers) suitable for drawing inferences. point out the facts and have the child make the inference.
2. Read a short story to the children. Stop several times and let the children infer what will happen.
3. Attempt to correlate LISTENING/4 skills into other subject areas.

Book Credit

The selection from "The Ghosts of the Mohawk" by Anna L. Curtis was read by permission of Franklin Watts, Inc., Publishers of "Spooks, Spooks, Spooks" edited by Helen Hoke.

LESSON 9
Making Inferences 3

Objectives

1. To reinforce inferential skills.
2. To provide practice in drawing inferences.
3. To gain knowledge in the interpretation of poetry and verse.

Synopsis

The program begins with the reading of "April Rain Song" by Langston Hughes. The youngsters are asked to describe their feelings and moods on the worksheet.

As a further test of inferential thinking, children listen to a one-sided conversation and respond on the worksheet.

A story entitled "All-of-a-Kind Family Uptown" by Sydney Taylor is read.

A worksheet exercise follows.

Suggested Preparation Activities

1. Review LISTENING/4 Programs 7 and 8 relating to inference.
2. Discuss how poetry is different from prose. Use this definition as a basis for your discussion on differences: poetry stimulates an imaginative awareness of past experiences. Poetry's meaning is most often inferred, not directly stated, as is the usual case with prose.
3. Copy the sample worksheet on the board and direct each child to make his own copy.

Suggested Reinforcement Activities

1. Discuss the program and worksheet.
2. Read a poem to the class and have them express their feelings or moods. What is the poet trying to say?
3. Youngsters may write riddles and keep them in a personal riddle book. They ask the others to guess the answers.
4. Have children take turns describing an occupation. Give details about the tools, clothing, and location which are peculiar to the job. Have the others infer the occupation described.

Book Credits

The selection from "All-of-a-Kind Family Uptown" by Sydney Taylor was read by permission of the Follett Publishing Company, publisher and copyright holder.

The poem "April Rain Song" by Langston Hughes can be found in "The Dream Keeper" by Langston Hughes and is used by permission of Alfred A. Knopf, Inc.

LESSON 10
Listening for Sequence 1

Objectives:

1. To introduce the child to the skill of listening for ideas in sequence.
2. To give practice in recalling the important ideas of a story in sequence.

Synopsis

Program 10 begins with the close, in order to call attention to the normal sequence of the program.

Next the children listen to a sound story and rearrange the facts of the story in the proper sequence.

A selection of "Rascal" by Sterling North is read. The children are asked to number the events on the worksheet in the order in which they take place in the story.

Suggested Preparation Activities:

1. Develop with children a working understanding of cause and effect relationships to point out the importance of sequence.
2. Discuss the skill of finding sequence by asking the children to recall the events of a story in the order in which they occurred.
3. Copy the sample worksheet on the board and direct each child to make his own copy.

Suggested Reinforcement Activities:

1. Choose a selection in which the story revolves around a sequence of changes, events of characters. List the changes the Stonecutter underwent in the order in which they occur.
2. Provide a partically completed outline of a familiar story (e.g., "The Three Bears"). Have the child fill in the outline in sequential order.
3. After reading a story, have children think in terms of producing it as a play. List scenes necessary with events arranged in order of occurrence.

*The Ginn Basic Reader "Roads to Everywhere," page 86.

Book Credits

The selection read was from the book "Rascal" by Sterling North, copyright, 1963 by Sterling North, published by E.P. Dutton & Co., Inc. and used with their permission.

LESSON 11
Listening for Sequence 2

Objectives:
To provide additional experiences and practices in discerning sequence.

Synopsis:
Sequence is reviewed and reinforced through an sound game.
Next, the children listen to a drama. They will be instructed to fill in the worksheet AS they listen. There will be no pauses.
A selection from "The Trumpet of the Swam" by E.B. White is read.

Suggested Preparation Activities:
1. Point out to the children that sounds as well as words have sequence.
2. Review sequence by discussing the order of events in starting the school day.
3. Copy sample worksheet on board and direct each child to make his own copy.

Suggested Reinforcement Activities:
1. Provide the experience of sequencing in a variety of types of materials)e.g., story, informational article, article giving directions)
2. Rearrange a jumble series of statements from story in the original order.
3. Give a brief book review.
4. List the characters of a story in the order in which they appeared.

LESSON 12
Listening for Sequence 3

Objectives:
To encourage and provide practice in sequential activities as an aid to better listening.

Synopsis:
The first segment of the program is built around the sequential steps used in preparing French toast.
Next, the children hear a drama about a lost bicycle and write a sequence exercise on the worksheet.
An excerpt from . . . "And Now, Miguel" by Joseph Krumgold is read, followed by a worksheet exercise.

Suggested Preparation Activities:
1. Place a list of scrambled events on the board and have the group discuss the unscrambling and give logical reasons for their choices.
2. Think of an activity very relevant to a child's school day (getting ready for school, making his own breakfast). Describe and discuss the sequence involved.
3. Copy sample worksheet on board and direct each child to make his own copy.

Suggested Reinforcement Activities:
1. To do paragraph sequencing, duplicate copies of a story or stories and cut into paragraphs, placing the paragraphs in envelopes. Have the youngsters read the paragraphs placing them in the proper sequence. Paragraphs can be pasted on cardboard, coded and used as answer keys.
2. Discuss the possibility of making some simple food items in class following the proper sequence (Koolaid, popcorn, fudge, popcorn balls, carmel apples). Have a party!

Book Credits:
The selection from "And Now, Miguel" by Joseph Krumgold, copyright 1953 by Joseph Krumgold was read by permission of the publishers, Thomas Y. Crowell Company.

LESSON 13
Summarizing 1

Objectives:
To introduce youngsters to the skill of summarizing.

Synopsis:
The first listening exercise shows the importance of the skill of summarizing. Youngsters are given a message to summarize using a given number of words.

Before an excerpt from "The Wahoo Bobcat" by Joseph Lippincott is read, it is suggested that the children take notes during the reading. The notes should help the youngsters write a summary of the excerpt, which is the worksheet exercise.

Suggested Preparation Activities:
1. Explain to youngsters that summary is a condensation of language—a statement of main ideas in fewer words than in the original form.
2. Show the relationship of summary skills to outlining and note-taking.
3. Copy the sample worksheet on the board and direct each child to make his own copy.

Suggested Reinforcement Activities:
1. Suggest that youngsters write a summary about an interesting story they have read. Answering these questions might help them: (1) What is happening? (2) What characters are involved in the happening? (3) How did it turn out?
2. Gather newspaper clippings; let youngsters choose articles and summarize them.
3. Divide the class into two groups. Have both groups write paragraphs about specific subject. When these paragraphs are finished, exchange papers and summarize these paragraphs.

Book Credits
The selection from "The Wahoo Bobcat" by Joseph Wharton Lippincott, 1950, by Joseph Wharton Lippincott, was used by permission of J.B. Lippincott Company.

LESSON 14
Summarizing 2

Objectives
1. To quickly review the five major skills emphasized in the last thirteen programs. (Identifying details, identifying main idea, making references, sequencing, summarizing)
2. To develop an awareness that summarizing involves the other skills.
3. To review and reinforce the skill of summarizing.

Synopsis:
1. The first listening exercise is based on a short drama of three acts. At the end of each act, the pupils are asked to write a summary statement of what they heard.
Following a reading from Jeane Yorty's "Far Wilderness," the pupil is asked to condense he story. Three guide questions are provided: What is happening? What characters are involved in the happening? How did it turn out?

Suggested Preparation Activities:
1. Elicit from the children the five major skills emphasized in the last thirteen LISTENING/4 programs. List them on the board. Follow with a short discussion.
2. Review the relationship of summary skills in outlining and notetaking as was suggested in last week's preparation activities.
3. Copy sample worksheet on board and direct each child to make his own copy.

Suggested Reinforcement Activities:
1. Choose a paragraph from the child's reader. Have the whole class write a summary together.
2. Have children write a summary of their school day. Compare for important details, main ideas and sequence.

Book Credits:
The selection from "Far Wilderness" by Jean Yorty was used with permission of the William B. Erdmans Publishing Co.

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Sample Worksheet

Worksheet 1—Lesson 1 for LISTENING/4 Name _____

PART I.

A. 1. 2. 3. 4. 5.

B. _____

C. _____

D. _____

E. _____

F. _____

PART II.

Pa	lead	mouths
bullets	bullet mold	pile
hunting	hearth	jacknife
bowl	chair	pieces
laura	coals	lumps
Mary	hole	shavings
girls	fireplace	gun
spoon	fingers	pouch
		buckskin

Sample Worksheet

Worksheet 2—Lesson 2 for LISTENING/4 Name _____

PART I.

A. 1. 2. 3. 4. 5.
B. _____
C. _____
D. _____
E. _____
F. _____

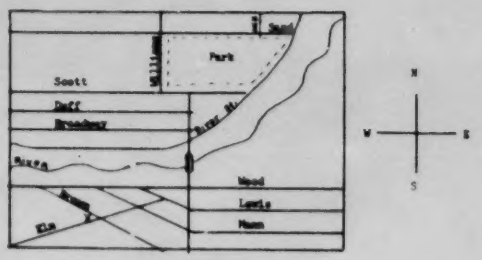
PART II.

A. _____
B. _____
C. _____
D. _____
E. _____

Sample Worksheet

Worksheet 3—Lesson for LISTENING/4 Name _____

PART I.



PART II.

_____

_____

_____

_____

PART III.

A. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

B. _____

C. _____ YES

_____ NO

Sample Worksheet

Worksheet 4—Lesson 4 for LISTENING/4 Name _____

PART I.

A. _____

B. _____

1. 2.
3. 4.
5. 6.
7. 8.

PART II.

_____

_____

_____

_____

_____

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Sample Worksheet

Worksheet 5—Lesson 5 for LISTENING/4 Name _____

PART I.

_____ huge pinelog

_____ tug chains

_____ one-horse team

_____ ten rods

_____ three stout men

_____ big-little horse

PART II.

_____

_____

_____

_____

_____

Sample Worksheet

Worksheet 6—Lesson 6 for LISTENING/4 Name _____

PART I.

_____

_____

_____

_____

_____

_____

PART II.

A. The herd bull saves the mother and her baby.

B. The boy tries to hit the walrus with a paddle.

C. The walrus rips the hunters' boat.

D. The hunters attack the walrus herd.

E. One hunter shoots a walrus.

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Sample Worksheet

Worksheet 7—Lesson 7 for LISTENING/4 Name _____

PART I.

A. _____

B. _____

C. _____

D. _____

PART II.

A. _____

B. _____

C. _____

D. _____

PART III.

A. _____

B. _____

Sample Worksheet

Worksheet 8—Lesson 8 for LISTENING/4 Name _____

PART I.

_____

_____

_____

_____

_____

PART II.

_____

_____

_____

_____

_____

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Sample Worksheet

Worksheet 9—Lesson 9 for LISTENING/4 Name _____

PART I.

A.

1. _____
2. _____
3. _____
4. _____

B. _____
_____

PART II.

_____
_____
_____
_____
_____

Sample Worksheet

Worksheet 10—Lesson 10 for LISTENING/4 Name _____

PART I.

_____ car stalls

_____ train goes by

_____ car starts

_____ house door slams

_____ train whistles

_____ car door slams

_____ person runs down stairs

_____ car drives

PART II.

_____ one boy climbs a tree

_____ the mother raccoon gets away with three kits

_____ Wowser digs

_____ boys catch one kit

_____ the mother raccoon goes up tree

_____ boy cuts off limb

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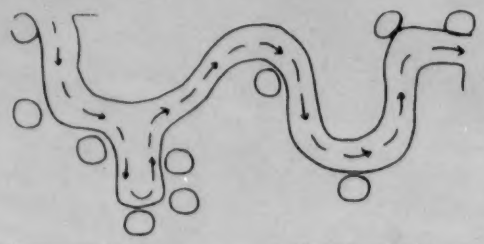
Sample Worksheet

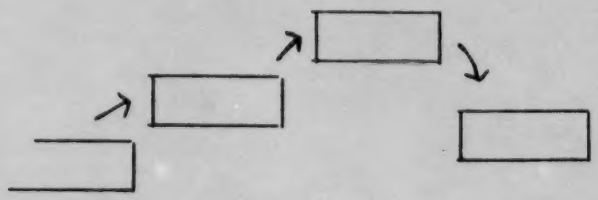
Worksheet 11—Lesson 11 for LISTENING/4 Name _____

PART I.



1. Owen drops matches
2. Hear the "monster"
3. Landslide
4. Find the "monster"
5. Mark falls
6. See the light
7. River
8. Flashlight burns out
9. Fork in path
10. Eat candy bar

PART II.



Sample Worksheet

Worksheet 12—Lesson 12 for LISTENING/4 Name _____

PART I.

A. _____
B. _____
C. _____
D. _____
E. _____

PART II.

A. B.
C. D.
E. F.
G. H.
I. J.

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Sample Worksheet

Worksheet 13—Lesson 13 for LISTENING/4 Name

PART I.

Dear Mom:

_____ _____ _____ _____ _____

_____ _____ _____ _____ _____

_____ _____ _____ _____ _____

Love,
Billy

PART II.

A. _____

_____

B. _____

_____

_____

_____

Sample Worksheet

Worksheet 14—Lesson 14 for LISTENING/4 Name _____

PART I.

A. _____

_____

B. _____

_____

C. _____

_____

PART II.

_____

_____

_____

_____

_____

_____

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LISTENING TO MY FEELINGS

Note to Teacher: Psychologist Carl Rogers (his book, *On Becoming a Person*, greatly influenced the content and approach of this series) believes that discussions of feelings about family, friends, and self belong in the classroom: ". . . such feelings have a right to exist openly in a school setting . . . They are related to a person's becoming, to his effective learning and effective functioning, and to deal understandingly and acceptantly with such feelings has a definite relationship to the learning of long division or the geography of Pakistan."

This series is designed to help introduce the subject of *feelings* into the classroom. In the programs, children talk about emotions and ways of expressing them. No one "norm" or method is purported as the best; each child relates his original and creative experience. Hopefully, your students will enjoy listening to the children on the programs and be encouraged to speak about themsleves.

Listening to the lesson: Prepare the children for the series by telling them that they will be hearing children like themselves talk about feelings and ways of expressing feelings.

Allow the students to gather around the radio or tape recorder. The kids will enjoy sharing reactions. Sitting on the floor or on chairs in a semi-circle is ideal. Being close to one another affords good eye contact as well as physical contact.

During the program allow the children to talk quietly and laugh. They may want to move with the music. Don't insist that they "sit still and pay attention." It's amazing how much kids hear and absorb while "fidgeting" or fooling around.

After the lesson discussion: Your role in the discussion is an important one. If you listen acceptantly to the feelings of the students, the children will become more able to listen to themselves. Try not to judge the children's remarks. Don't moralize or preach by telling the students they "should feel this way" or they "s hould act that way." Listen with openness; respect the children's ability to understand themselves.

Allow a lively exchange of ideas, debate, and conflict among the students. Raising hands and taking turns is a reasonable way to keep order and give everyone a chance. (The discussion questions suggested in the manual may help things get started, but don't feel limited by them.)

LESSON 1
It's Happening to Me
(About Being Aware of Feelings)

Overview: Icy water on your toes will sting; so will the double-crossing words of a friend. Experiencing emotion is in some ways like feeling physical sensation; it is a personal, subjective happening.

In this program, children identify emotions they experience and discuss how those emotions affect them. Fear may shake you up, anger can mobilize you, gloom may slow you down.

People are always having feelings; but they are not always aware of the nature and intensity of those feelings. Recognizing particular emotions for what they are helps people accept and understand themselves.

The children in this program let themselves honestly feel their feelings; and they accurately express their emotions. A young boy describes his feeling of terror: "I feel like I'm goona drown or burn to death." A little girl who's been rejected by her friends confides: "I like to be alone in the basement where it's nice and dark with our cat." Another child happily exclaims: "I was having so much fun—and the horse liked me too!"

Feelings are very personal things; don't pressure the students to reveal their emotions. If the after-the-program discussion is relaxed, open, and non-judgemental, the children wil eagerly share some of their feelings with the group. One thing that you and your students should keep in mind: discovering feelings means being attuned to very personal thoughts and sensations. The source of all our feelings—anger, fear, sadness, joy—is right within ourselves.

Discussion questions: What are some of the different kinds of feelings you've had? (fear, anger, loneliness, love . . .) Do you feel your body react to those feelings? (shaking with fear, red with anger, etc.) Talk about the way feelings change. Do you ever feel so happy that you laugh to yourself or laugh right out loud?

LESSON 2
You Might Just Pass Away Mad
(About Expressing Anger)

Overview: We often get angry at people we love. That's natural. We are particularly sensitive to the words and actions of close friends and relatives, so we're bound to get mad at them occasionally. It's important to identify our feelings of anger and express them directly.

What does anger feel like? Muscles tighten, blood rushes through the body, tears well in our eyes. We seek a release for our angry energy.

In this program, children describe ways of letting anger out. Some children physically attack the offender: "I kick him or bit him or slap him or hit him." Others direct their punches at inanimate objects: "I hit my bed, my dresser, the floor—everything, except for my mother." Sometimes children scream, fling verbal abuse, run to another room, or even run away from home.

As children mature, they learn how to express anger effectively; they learn that some ways of expressing anger only serve to increase antagonism, while other ways help resolve conflicts. Although there's a difference between expressing anger and settling problems, the first may lead to the second. Letting a person know you are angry can make way for honest communications.

Children may feel guilty about feeling anger. They may try to hide their anger—but the resentment lingers inside them. And, when suppressed anger finally explodes, it's likely to be exaggerated or misdirected.

Encourage your students to discuss ways they express anger. Wht makes them angry in the first place? Why does it feel good to let it out? Suggest that it's possible to prepare others for an irrational fit of anger. (A simple warning helps: "Watch out, I'm mad, and I can't help it.") Remember that some children prefer tempering their anger in solitude before facing people. ("I go in my bed and make faces at the wall, pretend it's my ma and make faces at it.") It's o.k. for kids to work out anger in solitude as long as they recognize the intensity and source of their angry feelings.

Discussion questions: What are some things that parents, brothers and sisters do to make you angry? How do you show them you're mad?

LESSON 3
Wanna Come and Fight?
(About Getting Mad at Friends)

Overview: How does your body feel when you get angry?

When you let your anger out, does it make you feel better? How do other people act when you show them you're mad?

Many children are afraid of conflict. They assume that friction between friends will devastate the friend relationship. They try to maintain peace at all costs, stifling their real feelings of anger. They fear that expressing negative feelings will leave them friendless.

But everybody gets angry—even at close friends. Children get made when friends cheat on them, tease them, gossip about them, leave them out, or bully them. How do they express their anger?

Some kids physically confront one another and fist-fight it out. Others put friends down by name-calling or trickery-anything to get even.

But being angry at a person does not necessitate cruelty. It's possible to let off steam by saying how angry you feel. Expressing the emotion of anger leads to a real encounter which may, in turn, lead to a resolution of the conflict.

Intimate friendships depend upon people being honest with each other. When a person hides his anger inside, it's as if he has an important secret about himself which he refuses to share with his friend. Then he and his friend seem far apart. On the other hand, if a person lets his anger show—especially if he does so without malice—he opens up the possibility for true intimacy.

It's natural for friends to fight. Fighting doesn't have to last long, it's cathartic, it helps relationships grow by allowing friends to learn about themselves and about one another.

Discussion questions: What things that your friends do make you angry? How do you show your anger? Do you worry about getting in fights? Why? Have you ever had loud arguments with friends? What did you say to one another? How do you make up with friends?

LESSON 4
Back Around the Circle
(About Feeling Left Out, Then Feeling Back In)

Overview: Friends are great: They'll play catch with you at recess, listen to your knock-knock jokes, lend you a sharpened pencil. You can really tell when friends care—and when they don't.

Children worry because their friendships seem unstable. Today's best friend may be a double-crosser tomorrow. In this program, children talk about their reactions to being left out or two-timed; sometimes they cry, sometimes they mumble to themselves, sometimes they try to get even.

When kids are snubbed by friends, they feel hurt, lonely, confused and angry. It's hard being rejected by peers, but realizing that others experience similar feelings can alleviate some anxiety.

In the after-the-program discussion talk about the need people have for friends. Stress the importance of feeling secure and liked. The students may have some ideas about the following questions: Do friendships have to be exclusive? That is, if Lulu is a friend of Sue's, can't she be a friend of mine, too? Can all three of us be friends?

Discussion questions: Have you ever been left out by a group of friends? How did you feel? What did you do? Did a friend ever run off with someone else, leaving you alone? Did you get back together with that friend? What happened? What are some of the reasons you want to have friends? What good feelings and activities do you share with your friends?

LESSON 5
It's Pushing Ya
(About Expressing Hurt Feelings)

Overview: In this program a song says:

"There's a way of thinking that goes,
If I cry, I'm meek,
If I cry, I'm weak,
And some people believe it,
Some people believe it."

Not wanting to appear weak or babyish, children hold back their tears. Often they try to suppress hurt feelings—until they choke on them.

Crying is a natural and necessary way to express sadness or hurt. Everybody does it—everybody has to. When the students in your class begin to discuss their personal crying experiences, they will probably name many different reasons for crying: loneliness, disappointment, fear, worry, physical pain, etc. And they will probably recognize the positive worth of crying: it releases tension and lets others know how you are feeling. Then sometimes friends help out.

It may be a good idea for you to share with the class one of your own crying experiences. The children will respect your honesty. Knowing you care enough to tell them about yourself, they will be more ready to express their own real feelings.

Discussion questions: What happened to make you cry? Did anybody ever make you feel bad when you cried? What did you do? Did you feel better after you cried? Why?

LESSON 6
They're Already Got Wrinkles
(About Hurting People's Feelings With Gossip)

Overview: Relationships among children are often unstable. Kids bicker and fight, they switch "best" friends, they vie for the admiration of their peers and worry that they will be left out or dumped by their friends.

Because they feel insecure about their friendships, children are particularly vulnerable to gossip. When others talk behind their backs, they feel hurt and humiliated. When friends whisper and snicker, they become uneasy and fear the worst. As one young girl says: "When they're talking about me, I wish they'd say it right to my face."

In the scramble for friends, gossip works as a cruel but effective tool. With gossip, you put others down and, at the same time, elevate yourself. By slandering one person, you can win the allegiance of others. By setting friend against friend, you score points for yourself.

In the after-the-program discussion, your students will probably admit that they fear gossip; they may complain about the unfair slander they have suffered. It's o.k. for kids to talk about these things, but don't let the discussion generate into a blame-placing session. Instead, discuss the function of gossip, how people use it to demoralize others while getting ahead themselves. Discuss the possibility of a non-gossiping society in which people share honest feelings with one another and do not compete for friends.

Discussion questions: Has anyone ever gossiped about you? How did you feel? Did you ever gossip about another person? Why did you do it? Do you ever feel jealous of other people for having friends? It is possible to share friends instead of fighting over them?

LESSON 7
That Shivering Pain
(About Feeling Fear When Danger is Near)

Overview: When confronted with the possibility of danger, it is natural and necessary to feel fear. A feeling of fear can be an accurate warning of danger, a sign saying "Watch out for the dog, he might bite," or "Don't touch that firecracker, it may explode." Without the instinct to feel fear, we would be completely reckless and irresponsible.

Thought fear can be a useful warning sign, it can also immobilize us. Sometimes we are unable to deal with our excited instincts: we panic. When that happens, our reason is distorted. Small dangers seem big; we think trivial obstacles are insurmountable. Ideally, we should deal with the reality of the situation rather than give way to anxiety.

Children get scared when faced with the possibility of being hurt—by animals, by doctors, by anything unknown and menacing. They feel fear when confronted with a situation in which they must perform at peak capacity—for instance, when jumping across the dep part of a creek. As children learn to recognize fear as a normal and useful feeling, they will be less overwhelmed by their anxiety and more able to deal with the challenge at hand.

Talk with your students about the physical reactions associated with fear. What happens to their bodies? Do they sweat, shake, or shiver? What about that awful, empty sensation in the pit of the stomach?

One young girl describes her feeling of fright this way? "I can't move my legs, like I'm stuck some place." Is it possible to get yourself "unstuck"? Encourage the students to think about how they cope with fear feelings. Do they talk themselves out of being scared? Do they seek help? Does confidence come with experience?

Discussion questions: Describe a situation in which you were faced with danger. Did you feel scared? Wht happened to your body? What did you do? Is there something that used to frighten you, but no longer does? How did you get over your fear?

LESSON 8
When You Don't Know It's Yourself
(About Imagination and Feeling Fear)

Overview: Mysterious sights and sounds may catalyze feelings of fear in children (and in adults, too). For instance, there's a strange noise during the night (the furnace rumbling or a garbage can tumbling over); one reaction to the unfamiliar sound is to think up an explanation. The child's imagination takes off: "It was Ghostman looking for his friend the Vampire." In order to gain some control over fear feelings, children may create elaborate fantasies, naming the monsters, labeling the villains. It helps reduce anxiety about the unknown. What's more, kids really enjoy spooky stories and ghost tales.

In this program, the children freely speculate about bats, vampires, werewolves, swamp monsters and witches. It's a way of expressing excited emotions. But, despite all the wild fantasy and tall tales, the kids intuitively understand that feelings of fear originate within themselves.

After listening, your students will probably have a lot to say about what scares them. Let them go on with their stories. They will realize that fear need not be devastating; in fact, dealing with scary feelings can sometimes be fun.

LESSON 9
I'm Gonna Fly in the Air
(About Dreaming)

Overview: Sometimes dreams are so puzzling that in the morning we push them out of mind or call them ridiculous. But dreams express some of our deepest and most intense feelings; they reveal an important part of us.

The world of dreams is not bound by the logic of the waking-state world. In dreams, anything can happen; the everyday laws of time and space do not hold. In dreams, you can be in two places at once, you can change into somebody else, you can walk on air.

Dreams are not haphazard; they have their own logic based on the nature and intensity of feelings. Dreams are full of sights, sounds, and smells which accurately represent emotions. For instance, if you go to sleep thinking "Sally is a coward," you might dream of Sally in the form of a chicken. That's perfectly logical dreamwise.

In this program children relate dreams which express their wishes ("I dreamed they had a party for me; there were a whole bunch of people"); their joys ("A candyland house with gingerbread and licorice roof . . ."); their fears ("I was watching a statue, his mouth moved and I was trying to call my mom, but I couldn't talk"). Some dreams are strangely mysterious; othes deal with familiar people and places. But no matter what form dreams take, they express real desires and feelings.

Since dream-happenings often seem disjointed, the students may have difficulty remembering details and sequences. Sometimes emotions contained in dreams are so intense, they frighten us. So, go easy in the discussion. Consider the dreams which the students share with you as little "gifts" of themselves. Have the students write down their dreams immediately arter awaking, while they're still "fresh" in their memories, and bring the dream-sheets to class.

Discussion questions: What dreams have you had lately? Do you dream about people and places you know? What makes some dreams seem weird, crazy, mysterious? Did you ever wake up from a dream feeling happy? Describe what happened. Did you ever have a scary dream? What did you do?

LESSON 10
Getting to do the Fun Things (About Doing What You Like to do Whether You Are a Boy or a Girl

Overview: Today's program is a mixture of rational debate and personal indignation. The children discuss controversial topics: If girls play baseball, are they tomboys? Can boys cook as well as girls? Do girls have to wear dresses? If boys cry, are they sissies?

There's a lot of pressure on children to conform to certain images of masculinity and femininity. Some of this pressure is unwarranted and can be destructive. There are boys who think they must always appear strong and tough; so they avoid playing jump rope and sewing clothes. There are girls who believe they should always be cute and soft; so they refrain from pitching ball and building go-carts.

Some girls would like to try doing things that are considered "unusual" for girls, and some boys would like to try doing things that are considered "unusual" for boys. But they feel inhibited and worry about being laughed at or teased. They pass up chances of trying things they might really enjoy.

After the program, your students can express feelings they have about sex roles. There's likely to be some shyness, embarrassment and anger. But if the kids begin to realize that there are no set prescriptions for "proper boy behavior" or "proper girl behavior," they'll express their feelings freely.

Discussion questions: Did you ever get mad because someone called you a tomboy (sissy)? Did anybody ever say to you, "You can't do that because you are a girl (boy)?" How did you feel?

LESSON 11
Start Out Easy, Go Up Higher (About Doing What You Like to Do and Believing You Can Do It Well)

Overview: One ten-year-old said: "If you've got confidence in yourself, then you can do it; if you don't, then you can't." The power of positive thinking—how powerful is it?

When kids are kids, they believe that they can do anything, be anything: a football hero, a mad scientist, a motorcycle daredevil, even Superfly. The belief that they are omnipotent spurs children—they'll try.

In today's program, children talk about what they like doing and what they are good at doing. They express a wide range of interests: hunting for grouse, playing marbles, writing poems, building go-carts, fooling around with electricity, lifting weights. The kids think positively; they definitely believe, "Everybody's good at doin' something."

After the program, let your students talk about themselves—what they like doing, what they excel in. It's best not to judge the "worth" of their activities. Children get discouraged when adults judge their achievements "unimportant" or "insignificant." Cut short in their enthusiasm, they get the feeling, "I'm good for nothing." So, listen to your students with open ears and heart. Respecting their efforts and aspirations will bolster their self-confidence and fortify their childlike powers of positive thinking.

Discussion questions: What do you enjoy doing? Do you believe you can do it well? What are some things you want to try?

LESSON 12
I Like Being a Kid (About Liking Yourself and Sharing Good Feelings with Other People)

Overview: Liking yourself means accepting yourself for what you are. It means realizing that you don't have to behave perfectly all the time, that you do not have fit into a prescribed formula, and that your feelings may contradict your expectations. A 10-year-old expected to feel guilty for telling a lie; but he admitted that he was actually glad he did it. (Lying got him "off the hook.") He accepted his feelings for what they were and did not judge himself harshly.

Children who accept their feelings are happy about who they are. They do not condemn themselves for feeling anger or hate; they recognize and reinforce their own feelings of joy.

If a person is happy about himself, he is more open to other people. Feeling that he is worthy of being liked, he can readily accept warm and friendly relations that others offer. (A fourth grader, upon moving into a new town, answered a friendly neighbor: "Well, I'm glad to know ya—we're gonna be staying here for about 15 years.") If a person likes himself, he is not overly fearful of being hurt or put down. He is able to express his feelings of affection to others. (One child describes his interactions with a classmate: "I play with him, sit by him, and just tell him that I like him.")

The students will probably enjoy talking about good feelings they share with others. When do they feel most confident about making friends? Is it when they feel happy with themselves?

Discussion questions: Are you sometimes shy about making new friends? Why do you feel shy? Talk about some of the good times you've shared with friends. How can you tell when other people like you? What does it mean to like yourself?

LIVING IN COLONIAL AMERICA

LESSON 1
School Days

LESSON 2
Curing Ills

LESSON 3
Food and Table Manners

LESSON 4
Diaries and Letter Writing

LESSON 5
Games and Pastimes

LESSON 6
Religious Influence in the Colonies

LESSON 7
The Sabbath

LESSON 8
Spelling America

LESSON 9
Indian Manners and Customs

LESSON 10
Music in the Colonies

LESSON 11
Wigs and Headgear

LESSON 12
Clothing

LESSON 13
Wooden Teeth and Toenails

LESSON 14
Firefighting

LESSON 15
Oddities

LESSON 16
Precociousness and Early Marriage

LESSON 17
Punishment for Children

LESSON 18
Punishment for Adults

LESSON 19
Courtship

LESSON 20
Marriage

LESSON 21
Funeral Customs

LESSON 22
The Theatre

LESSON 23
The Colonial Jew

LESSON 24
Colonial Women

LESSON 25
Taverns

LESSON 26
Hospitality and Neighborliness

MAKERS OF THE AMERICAN REVOLUTION

LESSON 1
Patrick Henry and the Stamp Act: If This be Treason

Story: Patrick Henry, a young country lawyer, talks "treason" in his first speech as a member of the Virginia House of Burgesses: he opposes leading aristocrats of the colony, as well as his own conservative-minded father, in protesting the Stamp Act. His speech denies the right of Parliament and the King to tax the colonists.

Follow-up: Who passed the Stamp Act? Why was Patrick Henry opposed to the stamp tax? Did the members of the House vote for his resolutions?

Role-playing: Tom Jefferson and Colonel Henry, Patrick's father, try to convince Patrick not to speak against the Stamp Act. Patrick and his wife Sarah argue the necessity of making this speech. Let the class decide which side has made the more convincing case.

LESSON 2
John Adams and the Boston Massacre: An Act of Courage

Story: Although he is a patriot, John Adams agrees to defend the British soldiers on trial for killing civilians in the Boston Massacre. He knows he will incur the hatred of the townspeople, but takes the case because he believes strongly in the soldiers' right ot a fair trial. Adams succeeds in proving that the soldiers acted in self-defense and wins their aquital.

Follow up: If you were John Adams, would you defend the soldiers? If you were a patriot of Boston, would you be angry at him for taking the case? Did Mr. Tompkins tell the truth on the witness stand? What did he tell John Adams after the trial?

Role-playing: A defense counsel and a prosecutor present arguments to a jury. Let the jury decide if the soldiers are guilty of murder or if they may be aquitted because they acted in self-defence.

LESSON 3
Sam Adams and the Boston Tea Party: Defying Tyranny!

Story: The merchants of Boston face ruin because the British East Indian Company has been given a monopoly of the tea trade in the colonies. Sam Adams agrees to help the merchants fight the monopoly. When British East India ships arrive in Boston, he mobilizes the townspeople and arranges to have the tea cargo thrown overboard by the Sons of Liberty.

Follow-up: Who were the Sons of Liberty? Was Sam Adams right ot neglect his home to fight the tea monopoly?

Role-play: Sam's wife Elizabeth wants him to earn more money, but Sam argues the importance of his political activities. Let the class decide who they believe is right.

LESSON 4
Ben Franklin, Patriot: A Family Quarrel

Story: Ben Franklin's only son, William, sides with the British. Franklin tries to convince him to join the patriots but William, who is the Royal Governor of New Jersey, refuses to betray the King. A letter of William's is intercepted revealing that he is sending vital information to the British. William is arrested and placed under house arrest for the remainder of the war. After the Revolution, William hopes to make up the quarrel with his father, but Ben Franklin is too deeply hurt.

Follow-up: Why did William refuse to join the patriots? Why didn't the patriots put him in jail? Where did William go after the war? Was a reconciliation between Ben and William possible? Why?

Role-playing: 1) Ben Franklin tries to convince William to join the patriots, but William sides with the King. 2) After the war, William tries to make up the quarrel with his father.

LESSON 5
John Hancock: The First Signer

Story: John Hancock believes in conciliation with the British until his ship Liberty is impounded for smuggling and taken from him. Then Hancock joins with Sam Adams in leading the Boston patriots. They promote the Boston Tea Party, and ultimately Hancock is the first member of the Congress to sign the Declaration of Independence.

Follow-up: Why did Samuel Adams and John Hancock always argue when they talked? Which one changed his opinions? Why? Was it wrong for the Sons of Liberty to destroy the tea? Did Congress want to vote for independence? Why did John Hancock write his name so large on the Declaration of Independence?

LESSON 6
Tom Paine, American: In Praise of Liberty

Story: Tom Paine, English-born and a newcomer to the colonies, is a writer for the "Philadelphia Magazine." Tom proposes to write an article supporting independence from Great Britain, but his employer considers this too radical and refuses to print it. Dr. Benjamin Rush encourages Tom to write the article anyway. Tom has "Common Sense" printed privately, and it turns the tide in favor of independence.

Follow-up: Why did Mr. Aitken refuse to print Tom's article on independence? How did Tom get "Common Sense" printed? Did many people agree with it? Why did Dr. Rush call Tom "an American" at the end?

Role-playing: Tom Paine wants to print an article attacking slavery in the "Philadelphia Magazine." Mr. Aitken, the owner, is afraid to print it because it may lose readers for the magazine. Let Tom try to convince Mr. Aitken that the article should be printed.

LESSON 7
Caesar Rodney: The Great Decision

Story: Caesar Rodney and Thomas McKen, two members of the Delaware delegation to the Continental Congress, are going to vote in favor of independence. George Dean, the third member from Delaware, is not sure. As the vote approaches, Rodney is called away on urgent business. This makes Dean's vote critical. When Dean decides to vote against independence, Rodney rides all night to break the tie and cast Delaware's vote for independence.

Follow-up: Why was George Dean not sure at first how to vote? Why did George Dean leave Congress after the vote for independence? If you were Caesar Rodney, would you want George Dean to leave Congress because he voted against indenpendence?

LESSON 8
Jefferson and the Declaration: Equality for All

Story: Thomas Jefferson reads part of the unfinished Declaration of Independence to Mr. Tucker, a former slave, who points out that the phrase "all men are created equal" is deceptive because there is no equality for slaves. Jefferson agrees, but says there is a statement in the draft of the Declaration attacking the slave trade and hopes that this will begin a movement to abolish the slave trade and slavery itself. But the statement on the slave trade is struck out of the Declaration by delegates of the deep South. Jefferson must confess to Mr. Tucker that the thematic words of the Declaration will be untrue as long as blacks are not granted full equality.

Follow-up: How did Mr. Tucker become a free man? Was the Declaration of Independence written to free the slaves? Why was it written? Do you agree with Mr. Tucker that the Declaration wasn't "for everybody?" If you were Jefferson, would you have fought to keep the statement attacking the slave trade in Declaration?

LESSON 9
Francis Lewis: The Price of Freedom

Story: Because Francis Lewis is a patriot and a member of Congress, the British burn his house in New York and put his wife Elizabeth in prison. General Washington helps Francis get her released, but prison has damaged her health and Francis considers leaving Congress to care for her. Elizabeth urges him to carry on his important work. When the British approach Philadelphia, Congress and the Lewises escape to Baltimore, where only a handful of delegates reassemble. Now, because his service seems indispensable, Francis agress to remain in Congress.

Follow-up: How did Washington get Mrs. Lewis released? Why did Francis decide to stay in Congress? Was it fair when most of the other members of Congress went home? If you were Francis Lewis would you have stayed in Congress to carry on its work?

THE MAN AND HIS MUSIC

LESSONS 1 and 2
The Man: Johann Sebastian Bach (1685—1750)

One of the first of the great German masters, Bach is often called "the father of German music." His family had been musicians for several generations; his immediate family, too, had a deep interest in music. As a child, Bach studied the violin with his father and the clavichord with his brother. At the age of fifteen, Bach began earning his living by music, as a singer and then as a violinist in church. He learned to play the organ and became court organist to the Duke of Weimar. He composed a large body of church and secular music for the organ and other instruments, as well as a number of great choral works on religious themes. Bach's personal life was full and happy, and four of his sons won fame as composers.

His Music: Selections to be included:

. . . excerpts from the Brandenburg Concerto Number Three; excerpts from the simple and lovely Air from the Suite Number Three (usually called Air for the G String); excerpts from the Fugue No. 20 from The Well-Tempered Clavichord; part of the Fugue No. 2 for organ; and excerpts from one of Bach's many great chorales, Jesu, Joy of Man's Desiring. In the course of this program, listeners will learn, by description and example, the meaning of the fugue form, so basic a part of Bach's music.

LESSONS 3 and 4
The Man: Wolfgang Amadeus Mozart (1756—1791)

Mozart was a remarkable child prodigy, beginning to compose music at the age of four and showing amazing dexterity at the clavichord. He toured in clavichord recitals at seven, wrote his first oratorio at eleven, saw his first opera produced two years later, and then started on a triumphal tour of Italy. His works include the frequently-performed operas The Marriage of Figaro, Don Giovanni, and The Magic Flute, as well as a vast body of symphonic music, string quartets, and sonatas and concertos for violin, piano, and organ. It is one of the saddest facts of musical history that Mozart was unappreciated during his lifetime. He died in poverty at the age of thirty-five.

His Music: Selections to be included:

. . .excerpts from the Symphony in G Minor; from Eine Kleine Nachtmusik; from the Rondo alla Turca, or Turkish March, from the Piano Sonata Number 11; the same musical theme in an orchestral arrangement by Leopold Stokowski; and an excerpt from the Overture to The Marriage of Figaro. The program emphasizes the amazing output of Mozart during his short life-span, the endless variety of his musical ideas, and the diversity of forms in which he worked: opera, symphony, chamber music, sonatas, and concertos.

LESSONS 5 and 6
The Man: Ludwig Van Beethoven (1770-1827)

Probably no composer's name is so well known to people everywhere as that of Beethoven. His life was tragic in many aspects. His creative powers, apparent when he was very young, won him the patronage of rich and noble amateurs who financed him but gave him brusque treatment and little understanding of his true genius. His life was further made tragic by family troubles and by deafness, which began in 1800, and which in 1819 became total. Thus his last and greatest works were created without the aid of hearing; he relied entirely on his wonderful imaginative powers.

His Music: Selections to be included:
. . . excerpts from the first movement of the Fifth Symphony; part of the first movement of the Moonlight Sonata; the principal theme of the Leonore Overture Number 3 from the opera Fidelio; and finally, the magnificent choral section of the Ninth Symphony, based upon Schiller's Ode to Joy. This program related these musical selections to critical events in Beethoven's life.

LESSONS 7 and 8
The Man: Franz Schubert (1797-1828)

The great Austrian composer Schubert is famed for his amazing lyrical gift. In his symphonic works, chamber music, or songs, this melodic richness is evident above all. And yet during his life time Schubert was almost penniless, enduring an utter lack of appreciation from publishers and critics. Many of his finest songs he sold for twenty cents apiece; at his death, his estate was officially appraised at ten dollars. Schubert is the classic example of a man of genius so devoted to composing that he never managed to live well or to come to practical terms with the world.

His Music: Selections to be included:
. . . excerpts from the Symphony in B Minor (the Unfinished Symphony);excerpts from the Marche Militaire; and two of Schubert's best-known songs, the dramatic Erl Konig and the tender and lyrical Serenade. Emphasis is placed on Schubert's genius for melody which inspired his amazing output of over six hundred songs as well as a treasurehouse of sonata, symphonies, and chamber music.

LESSONS 9 and 10
The Man: Frederic Chopin (1810—1849)

Born in Poland of French-Polish parentage, Chopin spent most of his life in France but remained an ardent Polish patriot. At nine years of age, he played the piano in public and was acclaimed a master of piano technique. He remained a performing virtuoso, but it is as a composer of piano masterpieces that he is world-famous. In fact, most critics adjudge him the greatest composer of piano works in the history of music. Tragically, he became ill of tuberculosis and died when he was only thirty-nine.

Chopin is sometimes called "the poet of the piano". The piano was the instrument which seemed to be the voice of his feelings and his dreams.

His Music: Selections to be included:
. . . excerpts from his compositions for piano including the Polonaise in A Major (the Polonaise Militaire), the Waltz in D Flat (the Minute Waltz), the Nocturne Number 2 in E Flat, and the Etude in C Minor (the Revolutionary Etude). The program should lead toward insight into Chopin the Polish patriot and Chopin "the poet of the piano". With the possible exception of his contemporary, Franz Liszt, Chopin was the greatest of all composers for the piano.

LESSONS 11 and 12
The Man: Peter Ilyich Tschaikowsky (1842-1893)

As a law student and later as a law clerk in St. Petersburg (today Leningrad), Tschaikowsky was often bored and irritated with his work. Music intrigued him more than his law books. A talented amateur pianist and singer, he entered the Conservatory of Music in 1863 and thereafter devoted himself to composing. The famous composer Anton Rubinstein encouraged him; he was further encouraged by the generosity of a wealthy friend, Madame von Meck, who made it possible for Tschaikowsky to devote all his time to writing music. The friendship was a strange one, as the two never exchanged a word in person. Though frequently prey to bitterness, even despair, Tschaikowsky was able to transmute his moods into melodic beauty.

His Music: Selections to be included:
. . . excerpts from the Romeo and Juliet Fantasy-Overture, the Nutcracker Suite, and the Overture of 1812. The major part of the program is devoted to the Nutcracker Suite. The narrator tells the story of the ballet's various sections so that listeners can visualize the stage-action as they hear the music. Throughout the program, the relation is made evident between Tschaikowsky's strange, melancholy temperament and the underlying sadness of his music.

LESSONS 13 and 14
The Man: Antonin Dvorak (1841-1904)

Dvorak is best known for his Symphony from a New World, but he deserves consideration as the composer of many excellent shorter melodic works. As a child in Bohemia (today Czechoslovakia), he was a violin prodigy. He continued as a performing artist and later became professor of musical composition at the Prague Conservatory. He spent several years in the United States, as director of the National Conservatory of Music. Here he became interested in Negro spirituals and American Indian songs, which he incorporated in his music. Happily --unlike so many other gifted composers -- Dvorak was popular and successful during his lifetime.

His Music: Selections to be included:
. . . excerpts from three of his Slavonic Dances (Number 8 in G Minor, Number 2 in E Minor, and Number 1 in C); also, theme from the Symphony from the New World. The program emphasizes Dvorak's use of Bohemian folk-melodies as a basis for much of his work. The program also relates Dvorak's visit to the U. S. to the conception of his masterwork, Symphony from the New World.

MAN AND MOLECULES

These lessons are recommended for the more serious students. They would be particularly useful in chemistry, physics, advanced biology, and in some classes of biology and physical science.

LESSON 1
The Changing Pollutants

Air pollution is a reality. Sulfur dioxide is only one of the polluting chemicals produced by industrial processes, but it can quickly spread from its place of origin to many other areas. In doing so it reacts with ozone and water vapor to produce sulfuric acid. This, in turn, may produce many environmental problems. There are, however, solutions to the problems caused by industrial pollutants.

LESSON 2
Particles And Climates

Information on climate and atmosphere can be obtained from particles found in polar ice cores. This information has led scientists to believe that volcanoes may affect the climate. We may thus learn to predict the climate for long periods of time using information gained from these particles.

LESSON 3
Chemicals In The Environment

The tremendous increase in the number of different chemicals used by industry creates real environmental problems. Efforts at producing biodegradable pesticides have resulted in seven different forms of DDT which are compatible with the environment.

LESSON 4
Recycling Waste Oil

Donald Becker of the National Bureau of Standards reports on the growing importance of recycling using lubricating oils—a concept that will save valuable petroleum and reduce environmental pollution.

LESSON 5
Plants And Temperature

Dr. Judith St. John of the U.S. Department of Agriculture reports on probing plant temperature tolerance, work which promises to increase agricultural production and improve weed control.

LESSON 6
Vitamins And Health

Dr. Myron Brin of the Roche Research Center reports on marginal vitamin deficiency in the United States which may be causing behavior changes impairing productivity and performance at school, at work, and at home.

LESSON 7
Volcanoes

Dr. Richard Fiske of the Smithsonian Institution reports on probing the "plumbing system" of volcanoes—research that will help minimize eruption hazards and provide clues to processes taking place deep within the earth.

LESSON 8
Enhanced Oil Recovery

Dr. Larry Duda of Pennsylvania State University reports on recovering left-over petroleum, a promising option for supplying substantial new energy contributions during the near future.

LESSON 9
Underground Coal Gasification

Dr. Charles Brandenburg of ERDA's Laramie Energy Research Center reports on converting coal to clean-burning gas underground, a promising route to harnessing coal for electric power.

LESSON 10
Heart Disease And Blood Flow

A model to study the effect of geometric configuration on the flow of blood has been built and information derived from this study seems to indicate that the wearing away of vessel walls due to blood flow could trigger a heart attack. There is a need to improve diagnostic variables that could be used to determine candidates for cardiovascular disease.

LESSON 11
Glaucoma

Glaucoma, a disease characterized by increased interocular pressure is explained. Drug therapy and laser treatment are discussed. If it were understood how damage is produced to the eye, a safe level could be determined and that level could be regularly measured when vision is tested.

LESSON 12
Sun And Climate

The climatic history of earth and recorded sun spot activity is discussed with the conclusion that the number of sunspots is directly related to the energy output of the sun. Other possible causes of altered climate are presented.

LESSON 13
Nuclear Medicine I

Radioactive tracers are used in the treatment and diagnosis of disease. X-Rays have different uses from those of the radioactive tracers. The dangers of radiation must be weighed against the advantages of nuclear medicine.

LESSON 14
Nuclear Medicine II

By using radioactive pharmaceuticals the entire body or localized areas may be studied in the diagnosis of diseases. Nuclear medicine decreases the overall cost of diagnosis. The future of nuclear medicine includes the development of a sputum test for tuberculosis.

LESSON 15
Dental Vaccines

Promising immunizations against dental problems—tooth decay, gum infections, etc.—are not too far away, or maybe they are. Specialists in medical/dental research offer professional viewpoints on the future of dental vaccines.

LESSON 16
Saving Energy At Home

At no time in our history has energy conservation been more important from an energy point of view as well as our economical standpoint. This program offers several money and energy saving suggestions.

LESSON 17
Probing Power Plants

Some of the current power plant problems include thermal pollution and the effect the power plant has on aqua and terrestrial life. Among the suggested solutions to the problems is the possibility of putting waste heat to use.

LESSON 18
Hearing And Noise Pollution

This report is a discussion and comparison of the effect of loud noises on human beings and on fish. Use is made of the lateral line system of fish as a sensitive device for noise because of its similarity to the ear of man.

LESSON 19
Windows To The Brain

Eye movements are telling us how the brain works and how it controls movement. These eye movements have been used to diagnose certain conditions such as multiple sclerosis, Parkinson's disease, and tumors of the cerebellum.

LESSON 20
Frogs And Medicine

This interview with a chemist at the National Institute of Arthritis, Metabolism and Digestive Disease discusses his work with toxins from frogs. They are presently used to study neuromuscular functions, but possibly in the future may have broader clinical applications.

LESSON 21
Sickle Cell Progress

At present scientists are attempting to find a cure for sickle cell anemia. This research includes trying to discover the structure of the sickle cell hemoglobin molecule. Once this discovery is made, techniques for preventing the sickling will probably follow in a short time.

LESSON 22
Expanding Universe

The "big-bang" theory on the origin of the universe provides information on the synthesis of many of the elements which are known today. This report discusses the possibility that lithium, beryllium, and boron may have been formed by cosmic ray bombardment at the time of the "big-bang" as it is believed that most elements were. Scientists presently believe that there is insufficient mass in the universe to prevent its expansion. Thus, there will not be a repeat of the "big-bang" event.

LESSON 23
Building Better Bones

Progress has been made in the use of artifical devices to replace teeth and certain bones including those in the hip and middle ear. This results in a better life style to individuals who are having problems with the functioning of these parts.

LESSON 24
Pollution And The Public

This program explains how the Pollution Standard Index was derived and what certain ratings mean in regards to air quality. It also points out discrepancies across the nation in air quality indices and discusses the need for a nationwide standard.

LESSON 25
The Recycle Society

With increased population, necessary materials of all types are in demand. Means of insuring an ample supply of needed materials range from recycling old materials to using a computerized method of shopping. Consumer education is needed to aid in a successful campaign to insure a comfortable future.

LESSON 26
Fuel Cells

The advantage of the fuel cell are its efficiency, its lack of chemical or noise pollution and its unique ability to be located near to where energy is needed.

LESSON 27
Pesticides And Pest Management

This report outlines some of the problems and approaches to dealing with insect control. It deals with the dangers of our present pesticide usage such as bioaccumulation and resistant insect strains, and presents some alternative methods such as developing biodegradable pesticides.

LESSON 28
Emphysema Update

Emphysema, a major health problem, is being studied to discover its cause and develop a possible method of halting its damage. Elactase, a proteinase, is supposed to be responsible for the destruction of connective tissue which holds small tubes open. The production of this enzyme and cause of production is being studied in an attempt to fully understand emphysema.

LESSON 29
Energy And The Coastal Zone

Today as the need for new sources of fuel and energy rises, man looks to the coastal zones as areas for oil drilling and for nuclear reactor sites. This brings about the need for information concerning air and water currents and their effect on the spreading of materials released into the coastal zone as well as their effect on the aquatic life of the area.

LESSON 30
Nature's Pollution Almanac

Trees may be the pollution gauges of the future. This report discusses the analysis techniques that use trees in high risk pollution areas.

LESSON 31
Cultures And Climate

Recently discovered evidence in western Pennsylvania indicates that the earliest North American inhabitants may have crossed the Bering Strait some 25,000 years ago. This is 10,000 years earlier than previously believed but is substantiated by C-14 dating of artifacts and geological and climatic theories about the Bering Strait.

LESSON 32
Sweet Waste

Cellulose may be used in the production of alcohol, antibiotics, acids and enzymes. This could prove to increase food sources for humans while serving to reduce pollution at the same time.

LESSON 33
Fusion: An Update

For years scientists have been plagued with the problems surrounding a controlled nuclear fusion reaction. Progress has been made in solving some of the problems, but fusion still remains an energy source of the future.

LESSON 34
Drug Delivery

A chemical approach to improve drug delivery is being tested to get the right drug to the right place at the right time. This would prevent build up of drugs in areas where it is not needed. Polymers are being tested as carriers of certain drugs. Effective contraceptives could be designed in this way and work is being done on such drugs so that a constant rate of drug could be released up to one year.

LESSON 35
Synthetic Metals

Synthetic metals have been made from nonmetallic atoms. Sulfur nitride's metallic properties and uses help in predicting that synthetic metals will save money and fuel for everyone in the future.

LESSON 36
Cancer Immunotherapy

Immunotherapy, which may be better than chemotheraphy in treating cancer, alerts the body's immune system to fight cancer cells. However, this recent development in cancer treatment does have its limitations and dangers.

LESSON 37
One-Atom Chemistry

Man can now detect the presence of even a single atom of an element by using a laser to remove the outer electron. The applications of this technique include industrial pollution problems and medical research, when the presence of a few specific atoms may greatly affect the environment or a human life.

Note: A large number of additional lessons (not previously broadcast) from this series are also available on cassette tape exclusively through the state department's A-V library center, Columbia. Titles of these additional lessons are available by notifying your building coordinator or radio instructional specialist in Columbia (758-7301).

MATHEMATICS PLUS

Note to the teacher: One of the objects of MATHEMATICS PLUS is to make mathematics much more enjoyable and rewarding. The programs are intended to be amusing and entertaining; the activities suggested for **After the broadcast** were designed to retain this spirit. Most of the activities involve small group work and/or role-playing. When a child is solving a problem with other children, he must talk about mathematics in his own language; and if he's talking about mathematics in a natural way, he must be thinking about mathematics more naturally. If the children dramatize problems and their solutions, they are not likely to forget them because they relate to them in a highly personal manner. Finally, if the children are the ones who make up the problems to be solved, they're much more interested in solving them.

The programs in this series were planned in an upgraded approach to stimulate interest in the mathematics of Grades 2 and 3. The series should not be considered simply as enrichment.

In most cases several activities are suggested for use after the broadcast. Some might be more applicable to one class than to another. Frequently, the acitivities can be geared to a particular class level simply by changing the numbers involved. It is not intended that all of the activities be used immediately after the program.

LESSON 1
Odd Numbers

Before the broadcast: Review the odd and even numbers up to ten. List the odd numbers up to ten on the board. Discuss briefly whether any of the numerals look at all alike. There's no need to reach a definite conclusion about this. Just raise the question.

The story: Miss Click Clack is confronted with the problem of finding a missing Chinese son. The confusion arises because of houses and house numbers that look alike.

After the broadcast: Discuss house numbers in general. Construct sample streets on the board. Have only some of the house numbers filled in. Have the children complete the rest. The complexity of the numbers would depend on the level of the children. For a project, children working in small groups, might recreate a real block, preferably one familiar to many of them where house numbers are prominently displayed. Encourage work in three dimensions and/or work which includes pictures of the buildings. A long cardboard box with the ends cut off might be used for such a scene. Pictures of the buildings could be pasted inside the two remaining sides. A street and sidewalks could be painted on the bottom.

LESSON 2
Geometric Figures

Before the broadcast: Ask several children to draw circles, rectangles, squares and triangles on the board and/or have them illustrate these figures on pegboards. Pretend that one of the circles is a pie and draw a wedge of pie. Ask which of the four shapes mentioned above, the wedge or sector resembles.

The story: Miss Click Clack helps Superstitious Sam overcome the superstitions she has concerning certain mathematical shapes.

After the broadcast: Have the children draw one of the scenes depicted in the program. The pictures could be displayed and other children could point out the shapes they see. Also, stories could be written about the pictures. Some might be about what happened on the program while others might be original. Another interesting activity

involving shapes uses toothpicks. Children could answer such questions as: how many squares of the same size can you make with six toothpicks? How many triangles can you make with five toothpicks? Children could make up other questions involving toothpicks and shapes.

LESSON 3
Sets

Before the broadcast: Remind the class that a set is a collection of things. Give a few examples. Put two rings on the board. These will stand for the tables mentioned on the broadcast but this needn't be discussed.

The story: Miss Click Clack hires Horace the Helper to assist in the preparations for a party. Horace learns about matching elements in two sets. (Sketch the things that are put on and around the table. Show, with lines, how they match.) He also learns what an empty set is.

After the broadcast: Show basic addition facts through a discussion of the set of everyone that would be at Miss Click Clack's party. First, list them all. How many are there in all? Some are male; list them. How many are male? The rest aren't male; list them. How many aren't male? Use other common characteristics to find as many addition facts for ten as possible. Have the children working in small groups do this with characters from other stories. Projects involving tallying use matching and can reinforce the importance of zero in a place value system. Clap out the rhythms of familiar songs, e.g., "Who's Afraid of the Big Bad Wolf?" Have the children record each clap with a stroke. Group by, e.g., 5's, and five 5's or 25's and record on a chart. Similarly, small groups could record: the number of books on a library shelf whose title starts with "P", the number of cars passing the window in a five minute interval, etc.

LESSON 4
Associative and Communtative Properties of Addition

Before the broadcast: Establish the fact that the first floor of a department store is called the main floor. Discuss measuring a horse is usually taken as the number of "hands" (palms) from the bottom of his hoof to the top of his shoulder (withers).

The story: Miss Click Clack tries to liven up the life of a camel who finds his job as an elevator operator in a department store boring. To do this, she shows him different mathematical games.

After the broadcast: Review the fact that 3+4+1 and 1+4+4 all equal eight. Point out that sometimes changing the order of the addends and/or the way addends are grouped can help us. In adding three or more addends, we can look for pairs that equal ten, e.g. 4+3+6+2+7 = 10+10+1 = 22. Different pairs of children can re-enact the scene in which the elevator breaks down. The child acting the part of the camel can make up the height of the elevator and the height of his back. Miss Click Clack can then make up her height and the class can find the height of the camel's hump. A discussion of how the camel was measured can also prove interesting. It could be linked with the horse. It might be fun to measure other things by "hands."

LESSON 5
Multiplication of Whole Numbers

Before the broadcast: Review counting forward and backward by twos. Discuss the sounds that various animals make including those of a dog, cat, pigeon, monkey, sheep and pig.

The story: The Old Woman Who Lives in a Shoe is lonely because her eleven children have married. Miss Click Clack suggests that she get a pet.

After the broadcast: Review how many animals Miss Click Clack heard at different stages of her third visit to the Old Lady—i.e., first two dogs (one two or two), then two dogs and two cats (two twos or four), etc. Work with pictures of the animals or with pairs of children playing the animals. At home the children can collect their own pictures of pairs of animals and then, in groups, make charts illustrating a multiplication fact, e.g., seven twos equal fourteen. The children can also collect trios of animals or groups of four of one animal and make charts to illustrate multiplication facts about threes or fours. The charts would be good to use when the children are practicing to count by twos, threes, or fours. An enjoyable way to find out how well the children know the multiples of a particular number is to play "Buzz." For instance, for "Three Buzz," children count and go in turn saying "buzz" for three and for each multiple of three, e.g., "One, two, buzz, four, five, buzz, seven . . . etc."

LESSON 6
Measurement Facts and Number Facts

Before the broadcast: Talk about going to a bank. Include words like teller, deposit, deposit slip and date (month, day and year).

The story: Miss Click Clack tries to help Little Bear learn about months, hours and counting by fives. However, since it's still winter, Miss Click Clack has problems because Little Bear keeps falling asleep.

After the broadcast: Play "Bank." Have different characters (Miss Click Clack, an old man, etc.) come to Little Bear's window. The characters make up the questions, e.g. "If I save $2 a month in how many months will I have $10?" or "If I deposit $6 a month for 3 months how much will I save?" Little Bear records the problem, 2× =$10 or 6× , and all try to answer. Questions could also involve addition. Checks of different amounts could be deposited. Children could list the amounts of such checks on real deposit slips and find the total amount to be deposited. Other aspects of banking could be discussed, e.g.—loans, safe deposit vaults and traveler's checks. A class trip to a neighborhood bank would also be appropriate.

LESSON 7
Equivalent Relationships

Before the broadcast: Review the fact that the same thing can often have different names. Elicit different ways of writing "3," e.g. 2+1, III, 5-2, etc. How else could you say that you have five dimes?

The story: Miss Click Clack tries to help her boyfriend Clarence to keep his temper as a check-out clerk in a supermarket. He loses it because his customers don't realize that some quantities have more than one name, e.g. 50 cents = ½ dollar, 3 ft. = 1 yd., 1/2 = 2/4, 4 qts. = 1 gal.

After the broadcast: Other equivalent relationships concerning measurement that the class had covered could be reviewed. The children working in small groups could cut pictures from magazines and make posters illustrating these relationships. They could then act out a store scene. Different customers would want a certain amount of something. A Clarence would have to express the amount by a different name. Anyone that stumps Clarence would become Clarence. This program could be used as an introduction to a new field of measurement too. Fractional equivalents involving fourths could also be extended, perhaps in an amusing way. Have the children draw 5/4 pie(s) or 6/4 pie (s).

LESSON 8
Division of Whole Numbers

Before the broadcast: Practice counting forward by twos, threes and fours. Talk about parrots and find out if the children know the words that parrots are often taught to say.

The story: A parrot that talks backward is sent to Miss Click Clack. Dr. Know-All decides to use the parrot's ability to count backward as a means of teaching division.

After the broadcast: To gain facility in counting backward, you might have a "Counting Backward Bee" with small groups arranged in circles. If a person gives an incorrect answer or hesitates too long, he gets a letter. Once they have spelled the word COUNT they are out for that round. It would be wise to start first with a "Counting Forward Bee." To start it, one persons says, "Let's count forward by threes starting with one," (or whatever numbers the player wishes to choose). To start a "Counting Backward Bee" a player might say, "Let's count backward by twos starting with fifteen." Note that if you're counting, for example, by twos, you needn't start on a multiple of two. After this, small groups of children, using physical objects together with counting backward, could find the number of twos in ten, threes in twelve, fours in sixteen, etc; or for a challenge, they could find the number of twos in nine, threes in eleven, etc.

LESSON 9
Addition Facts

Before the broadcast: To review additional facts about eight and nine, play "What's Your Number Name?" Make cards with addition facts, e.g. 2+6, 5+4, 1+7. To start the game pick a card. Suppose it were 2+6. Explain that your card contains a number and that another number name for your number is 4+4. Then ask the children to guess your number name. The child giving the correct answer picks the next card.

The story: Miss Click Clack's buttons aren't working. Her boyfriend Clarence takes her to Dr. Hamburger, a button expert, who is also a math 'know it all."

After the broadcast: An extension of the number fact idea might be an interesting group project. A group can pick a number between nine and fifteen. They try to find all the possible pairs and triples whose sum would equal their chosen number. If a group chose fifteen, the set of eight triples in which no number is repeated and whose sum is fifteen could be used to make a magic square (a three by three square in which the sums of the rows, the columns and the diagonals are all equal). Addition number facts can also be acted out using as an example—Dr. Hamberger with his boxes: If I have two boxes and twelve buttons and I put seven buttons in one box, how many will I put in the other box? Another activity stemming from this program would be finding other sums that reach the next decade, e.g., 24+6 = 30m 34+6 = 40, etc.

LESSON 10
Problem Solving

Before the broadcast: Review the use of placeholders in number sentences. On the program, □ will be called "box." Use place holders and the symbols +, −, =, , , to write number stories as mathematical sentences.

The story: Nervous Nellie is nervous because Ricky Riddle is coming to dinner. She asks Miss Click Clack to be with her in case Ricky Riddle begins to ask too many riddles.

After the broadcast: Act out the problem solving section of the story. A Ricky Riddle can present a mathematical question to two children playing Nervous Nellie and Miss Click Clack. If the pair has trouble, the rest of the class can help solve the problem. If someone wishes to play Ricky but hasn't got a riddle ready, he could pick one from the teacher's "Challenge Box." Such a box could contain problems covering a wide range of operations and situations. The "Challenge Box" could also be used for a Riddle Race. Divide the class into teams with three or four pairs on each team. Present a riddle to the whole class. Set a time limit. When a pair has an answer they can drop it in their team's "Answer Box." Every correct answer scores two points. Each incorrect answer sets the team back one.

LESSON 11
Measurement: Money

Before the broadcast: Review the relationships between a quarter and a half-dollar, and between 1 cent, ten cents and 100 cents and relate them all to one dollar. Provide the children with paper and pencils and explain that they will be asked some questions during the broadcast and that they can work out their own answers individually. Explain that you will call on a particular person or persons to give an answer to each question asked.

The story: Miss Click Clack helps Hippy Hippopotamus, an ice cream vendor, with his mathematics. But when her tubes break, the class is asked to solve Hippy's problems. You might want to make a note of each of the questions that Hippy asks the children.

After the broadcast: Review the problems Hippy had, discussing how the children solved them. Recreate the broadcast in play fashion. Have different pairs play Hippy and a customer. Let each pair make up a problem involving the sale of ice cream that the class will solve. Such problems could involve both the price of the purchase and the change the customer should receive from a certain bill. An interesting game involving money is—"I went to the store." One child starts: "I went to the store and bought a pencil for 5 cents." A second child goes: "I went to the store and bought a pencil for 5 cents and an elephant for 8 cents. Altogether I spent 13 cents," and so on. The class could be divided into two or three teams. The winning team would be the one to make the most purchases without making a mistake. Each round would have a price limit for individual purchases.

LESSON 12
Addition and Subtraction

Before the broadcast: Ask the children where they see numbers—in school, at home, and in their neighborhood. Discuss what the world would be like if there were no numbers.

The story: Miss Click Clack confronts a Number Eater who seems to be eating all of Earth's numbers. With Timothy Turtle's help she convinces him to change from being a Number Eater to being a number Adder.

After the broadcast: Did the story mention any places where we find numbers different from those that the children had recalled? To explain what the Number Eater was doing when he was adding 10 to 15 or 20 to 21 use physical materials to represent the tens multiples of ten in such sums. The children could make their own bundles of ten out of straws, tongue depressors, washers and the like. Explanations could be given in an "act-it-out" fashion with children playing Miss Click Clack, the number Eater and a student. To expand this activity to involve exchange in addition, have children play games of "Exchange." Children play in groups of three or four. Equipment includes dice and boxes filled with three different sized washers to stand for ones, tens and hundreds. The players go in turn and there are ten rounds. They match the number they get on their roll of dice with washers. As soon as they get 10 ones they exchange them for 1 ten because the winner will be the one with the fewest washers.

LESSON 13
Commutative Property of Multiplication

Before the broadcast: Review the various types of dollar bills up through the twenty dollar bill. Ask if there are or ever were or ever could be 3 or 4 dollar bills. Mention that one way of having twelve dollars would be to have one 10 dollar bill and two 1 dollar bills. Ask the children how else they might have twelve dollars.

The story: While at the bank where Little Bear is the teller, Miss Click Clack encounters a very nervous and clumsy bank robber.

After the broadcast: Pretend that there are $3, $4 and $6 bills as well as $1, $5, $10 and $20. Make some bills of each denomination in advance. Let different pairs act out the robbery. A robber would ask for an amount of money in a certain denomination(s). A Little Bear with help from the rest of the class will try to be a speedy teller. Ask for twenty dollars in fives, then in fours, then in twos, then in tens. In such problems the commutative property of multiplication can be stressed. Different from this and a little more challenging would be finding the fewest bills needed to make a certain amount. Finding all of the possible ways to have a certain amount is a good exercise to show the importance of patterns in mathematics.

LESSON 14
Fractional Numbers

Before the broadcast: Discuss how two people would share four apples, two apples, one apple, three apples. Consider the ways you could possibly find the weight of a very frisky dog using an ordinary bathroom scale; e.g.—one might put the dog in a box of known weight, find the combined weight of dog and box and subtract the weight of the box.

The story: Miss Click Clack gets involved with several mathematical problems concerning Rabbit and Frog's mutual birthday party.

After the broadcast: Solve the last problem mentioned, i.e., divide one piece of candy among four. Working in pairs have the children find one half of a number of things. Supply each pair with several containers filled with beans, toothpicks, paper strips or the like. Have them find: the total number of things and the number of things each would have if they shared them evenly. Also have each count the things by twos and find how many twos are in the container. Let them record their answers to see if they notice any interesting patterns. The same activity could be done with groups of four involving fourths and counting by fours. When first introducing this activity, it might be wise to have the number of things in the container be a multiple of two or four respectively. A similar activity involves different lengths of string or yarn and a yardstick. The total length of a piece could be expressed in inches. Then the length of ½ piece and the length ¼ piece could be found—also in inches.

LESSON 15
Number and Number Lines

Before the broadcast: Ask the children if they know the whereabouts of Coney Island and Times Square. Show the children a rough map of New York City. Label Coney Island. Indicate where Times Square is by drawing a line for Broadway and another for 42nd Street. (A map of your city streets will also be effective.)

The story: A pirate agrees to share his treasure with Miss Click Clack if she'll help him read his treasure map.

After the broadcast: With the children, fill in a few more streets and avenues in midtown Manhattan. Discuss directions: uptown, downtown, N, S, W, E. Save this map but put a new one on the board with avenues 1st through 6th and streets 10th through 20th. Establish N, S, W, and E. Make maps; e.g., put a dot at 5th Avenue and 11th St.; at 4th Ave. and 15th St.; at 2nd Ave. and 12th St. Connect the dots and see what you have. Play "Where's the Treasure?": start at 3rd Ave. and 11th St.; go 2 blocks noth; go 3 blocks west; go 1 block south. Where are you? The same map or similar maps with larger numbers could be used to work out addition and subtraction problems. The original map of Manhattan could be used to introduce the concept of negative number through a discussion of house numbers east and west of 5th Avenue.

MEET BARNEY BOOKWORM

LESSON 1
Key to the Treasure
By Peggy Parish

Story: Liza, Bill and Jed go off on a treasure hunt on Grandpa's farm with hundred year old clues . . . all in code. Illust. by Paul Frame, pub. by Macmillan.

LESSON 2
The Middle Sister
By Miriam E. Mason

Story: Sarah wishes she was as brave as Uncle Romeo . . . who wears a lion's tooth on a chain. Illust. by Wayne Blickenstaff, pub. by Macmillan.

LESSON 3
A Necklace of Raindrops
By Joan Aiken

Story: Laura can stay dry in the fiercest storm, swim the widest sea. as long as she's wearing her necklace of raindrops. Illust. by Jan Pienkowski, pub. by Doubleday.

LESSON 4
The Windmill Summer
By Hela Feil

Story: Arabella hides in a wonderful ship-like windmill with a strange crew of animals. Illust. by Fred Brenner, pub. by Harper & Row.

LESSON 5
Matthew Looney's Voyage to the Earth
By Jerome Beatty, Jr.

Story: Matthew Looney earns his chance to go as cabin boy on the first trip from the moon to "outer space"—to the earth. Illust. by Gahan Wilson, pub. by Addison-Wesley.

LESSON 6
Project Cat
By Nellie Buchardt

Story: The cat was hungry and hurt, but the City Housing Project didn't allow pets. How can Betsy find a way to keep her? Illust. by Fermin Rocker, pub. by Franklin Watts.

LESSON 7
While Mrs. Coverlet Was Away
By Mary Nash

Story: Father and the housekeeper are away. Three self-reliant children, left alone, cook up excitement with an unusual sauce. Illust. by Garrett Price, pub. by Little, Brown.

LESSON 8
Spook
By Jane Little

Story: The head witch holds a contest to see who should own Spook, a little black dog. Spook wants to stay with the boy Jamie. Illust. by Suzanne Kesteloo, pub. by Atheneum.

LESSON 9
The Cricket in Times Square
By George Selden

Story: Chester, a cricket from Connecticut, winds up in a Times Square subway station. He has a marvelous talent that saves the Bellini family newstand. Illust. by Garth Williams, pub. by Farrar, Straus and Giroux.

LESSON 10
Pippi Longstocking
By Astrid Lindgrin

Story: An unconventional Swedish girl, who lives alone with her horse and monkey, decides to go to school. The result is chaos! Illust. by Nancy Seligsohn, pub. by Viking.

LESSON 11
Herbert
By Hazel Wilson

Story: Herbert has many far-out ideas to improve himself, his friends and the community. One day he even paints the town red . . . Illust. by John N. Barrow, pub. by Alfred A. Knopf.

LESSON 12
Basil of Baker Street
By Eve Titus

Story: Basil, famous sleuth of mousedom, receives a sinister kidnapper's note from "The Terrible Three." There is not a moment to lose . . . Illust. by Paul Galdone, pub. by McGraw-Hill.

LESSON 13
The Spider Plant
By Yetta Speevack

Story: A spider plant and a Girl Scout play change Carmen's attitude towards New York City. Illust. by Wendy Watson, pub. by Atheneum.

LESSON 14
Mr. Widdle and the Sea Breeze
By Jo Ann Stover

Story: Mr. Widdle lets nothing interfere with hs schedule. The silliest things happen as a result. Illust. by author, pub. by David McKay.

LESSON 15
The Blackmail Machine
By Feliece Holman

Story: On a July morning, a sturdy tree house with children aboard takes off on a special mission. Illust. by Victoria De Larrea, pub. by Macmillan.

LESSON 16
All-Of-A-Kind Family
By Sidney Taylor

Story: Five high-spirited little sisters growing up on New York's lower east side at the turn of the century have an adventure a day. Illust. by Helen John, pub. by Follett.

MOVIN' FREE

LESSON 1
Touch, Say and Do

Summary: Today's program includes an activity that will help the children learn certain parts of their body: the head, shoulder, chest, stomach, knees, ankles, toes and wrists. The children will be touching body parts to other body parts and then to other things such as the floor.

Music used in the lesson: "The Charmer," *Sounds Like Herb Alpert*, Record, A & M Records, No. SP4124.

Before the broadcast—Teacher preparation:

1. Space needs: Room enough that children will not touch anyone else or furniture in the room.
2. Suggested formation: Scatter.

Calls used in the lesson: Touch your hands to your head; Touch your hands to your shoulders; Touch your hands to your chest; Touch your hands to your stomach; Touch your hands to your knees; Touch your hands to your ankles; Touch your hands to your toes; Touch hands to wrist; Touch your head to the floor; Touch your knees and hands to the floor; Touch your hands and feet to the floor; Touch your hands and one foot to the floor; Touch one hand and two feet to the floor; Touch your hands and your seat to the floor; Touch just your seat to the floor; Touch your seat and hands to the floor and spin like a top.

Other resources—Books: Fleming, *Creative Rhymthic Movement*, Prentice Hall, 1976; Gilliom, *Basic Movement Education for Children*, Addison Wesley, 1970; Godfrey and Kepart, *Movement Patterns and Motor Education*, Appleton, 1969.

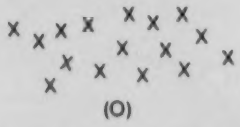
LESSON 2
Bend, Twist, Shake and March

Summary: The activities during this program will include: bending and unbending; twisting; shaking; moving all of the body back and forth; moving from side to side; running rapidly on your spot, or in place, then running slowly. Discuss various parts of your body that can bend, twist, and shake.

Music used in the lesson: "Lady Godiva," *Sounds Like Herb Alpert*, Record, A & M Records, No. SP4124.

Before the broadcast—Teacher preparation:

1. Space needs: Room enough that children will not touch anyone else or the furniture in the room.
2. Suggested formation: Scatter formation with leader.



Single circle with leader in the center.

Calls used in the program: Bend and unbend something; bend and unbend something else; twist something; twist something else; now shake something,shake something all about; go back and forth; now go from side to side; go very rapidly in place; now go slowly in place; shake something, shake something, shake it all about. Repeat.

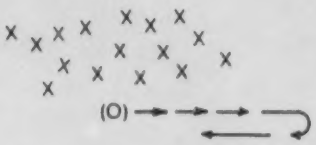
LESSON 3
Strut Your Stuff

Summary: This program's activities are first done in place. After the first series of response, the activities will include: hopping, galloping, jumping, running, skipping, or any movement the leader has his feet do.

Music used in the lesson: "Manhattan Safari" by Al Hirt, Record, RCA No. 459411.

Before the broadcast—Teacher preparation:

1. Space needs: Move furniture back in order to get lots of room in the center of the floor. Caution pupils not to touch anyone or anything, but to control their movements.
2. Suggested formation: Scatter with leader.



Calls used in the lesson: The following is done in place:

Leader: I have a head; Class: We have a head; Nod 4 times
Leader: I have a tongue; Class: We have a tongue; Cluck 4 times
Leader: I have shoulders; Class: We have shoulders; Shrug 4 times
Leader: I have hands; Class: We have hands; Clap 4 times
Leader: I have fingers; Class: We have fingers; Snap 4 times
Leader: I have arms; Class: We have arms; Swim motion (crawl stroke)
Leader: I have feet; Class: We have feet; Leader: Then walk those feet; 4 walking steps in the same direction.
Repeat above by walking in same direction that leader does.
When you get to feet, have them hop those feet 4 times, skip those feet 4 times, then jump those feet, always going in the same direction with the leader.

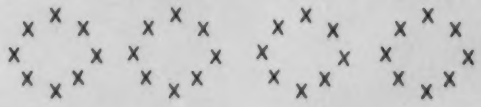
LESSON 4
The Circle

Summary: The activities in this program include marching around a circle, then changing directions and marching and clapping to the music. Children will put a hand in the circle, both hands in circle, put a foot in a circle, both feet in the circle, and then jump inside the circle.

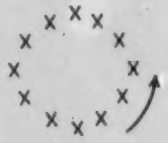
Music used in the lesson: "Love is Blue," *It's a Small World*, Record, Mod Marches No. AL. AR-527.

Before the broadcast—Teacher preparation:

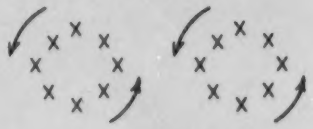
1. Space needs: One large area in the center of the room.
2. Suggested formations: Many small circles using hoola hoops.



One large single circle.



Two circles.



Calls used in the program: March around your circle (16 counts); Go the other way (turn and go 16 counts); Stop and clap (16 counts); Put one hand inside the circle (8 counts); Put the other hand inside the circle (8 counts); Put one foot inside the circle (8 counts); Put the other foot inside the circle (now both feet are inside the circle); Do a little jumping inside the circle (8 counts). Repeat.

LESSON 5
Monsters and the Haunted House

Summary (Part I): Creative movement to music. Walking and imitating movement of monster. The students will, first, do this by themselves and then with their partners. Later partners drag their monsters by the ankle. Partners will be dragged by the legs while lying on their backs.

Music used in the lesson (Part I): "Elephants," *Music for Physical Fitness*, Record, Bowmar Records.

Before the broadcast—Teacher Preparation (Part I):

1. Space needs: lots of room;
2. Suggested formation: scatter.

Calls used in the lesson: Walk but don't sound like a monster; Find your monster partner; Walk holding hands with your partner; Drag your monster; Change places and drag your monster partner.

Summary (Part II): Creative movement to music. Three groups: Children-Ghosts-Monsters. Have the girls at one end of the room tip toe in the haunted house. Divide the boys into two groups, one in the center of the room, and the other group at the other end of the room. The center group of boys are the flying ghosts. The end group of boys will be the walking monsters.

Music used in the lesson (Part II): "The Haunted House," *Movin'* by Hap Palmer, Record, Educational Activities, Inc. No. AR 546.

Before the broadcast—Teacher preparation (Part II):

1. Space needs: as much as possible
2. Suggested formation: scatter.

Calls used in the program: Girls tip toe to the music, freeze (like statues); Ghosts fly (center group), freeze; Monster walk, freeze.

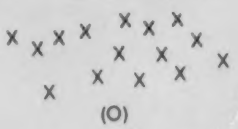
LESSON 6
Left, Right and the Opposite

Summary (Part I): The objective of this rhythmic activity is to teach left and right. The children will raise left hands and then right hands. Other movements will include heels and toes, sliding left, then right, and hopping on the left and right foot.

Music used in the lesson (Part I): "Alley Cat," ATCO Record, No. 45-6226, Elementary School Record.

Before the broadcast—Teacher preparation:

1. Space needs: enough room to slide in one direction four times.
2. Suggested formation: scatter with leader.



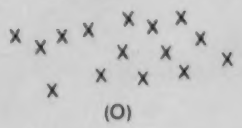
Calls used in the lesson (Part I): Raise your left arm (4 counts); Lower your left arm; Raise your right arm; Lower your right arm; Heel-toe, heel-toe, heel-toe, (left foot); Heel-toe, heel-toe, heel-toe, heel-toe, (right foot); Slide 2, 3, 4, (go to the right); Slide 2, 3, 4, (go to the left); Hop 2, 3, 4, hop 2, 3, 4 (left, then right foot); Repeat.

Summary: (Part II): To understand what the word opposite means. The activities are: listening; rolling; hopping; clapping; walking; standing; bending; jumping.

Music used in the lesson (Part II): "Bo Bo," *Sounds Like Herb Alpert*, Record, A & M Records, No. SP4124.

Before the broadcast—Teacher Preparation (Part II):

1. Space needs: lots of room.
2. Suggested formation: scatter. Keep away from other pupils. Use your space or area.



Calls used in the lesson (Part II): Stand as tall as you can, do the opposite; Walk as small as you can, do the opposite; Lie down on your back, do the opposite; Roll to your right, do the opposite; Stand up on your left foot, do the opposite; Hop on your right foot, do the opposite; Bend forward, do the opposite; Clap loudly, do the opposite; Stand with your feet far apart, do the opposite; Jump as high as you can, do the opposite; Open your mouth, do the opposite; Lift up right hand, do the opposite; Swing your left hand around in a big circle, do the opposite; Clap your hands in front of you, do the opposite; Hop around on one foot in little circles, do the opposite; Lie down on your back with eyes open, do the opposite. Repeat with music.

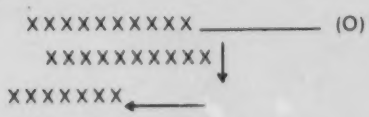
LESSON 7
I See

Summary: This program brings an activity in which children will reply "What do you see?" after the leader says, "I see." The teacher will have children imitate animal movements.

Music used in the lesson: "Green Onions," *Booker T. & the MG's*, Record, Atlantic Record Sales, No. OS13088.

Before the broadcast—Teacher preparation:

1. Space needs: room enough that children wil not touch anyone else or furniture in the room.
2. Suggested formation: scatter formation with leader.



Calls used in the lesson:

Leader: I see. Class: What do you see? Leader: I see you moving like a baby crawling.

Leader: I see. Class: What do you see? Leader: I see you moving like a dog on three legs.

Leader: I see. Class: What do you see? Leader: I see you moving like a snake.

Leader: I see. Class: What do you see? Leader: I see a lazy alligator just sleeping in the sun.

Leader: I see. Class: What do you see? Leader: I see you pushing up with your arms straight and pulling yourself about like a seal.

Leader: I see. Class: What do you see? Leader: I see you standing as small as you can and walking like a duck.

Leader: I see. Class: What do you see? Leader: I see you jumping like a frog.

Leader: I see. Class: What do you see? Leader: I see you standing tall and jumping like a kangaroo.

Leader: I see. Class: What do you see? Leader: I see you standing up and taking big heavy steps, and swinging both arms from side to side, and walking like an elephant.

Leader: I see. Class: What do you see? Leader: I see that you are tired. Now walk back to your seats and rest.

Music will continue, teacher or student may give commands to follow.

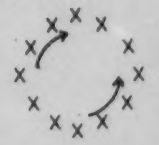
LESSON 8
The Barking Dog

Summary: This program introduces to the children ball handling skills. It will help children to become able to handle the ball without dropping it, as well as doing this with speed.

Music used in the lesson: "It's a Small World," *Mod Marches by Hap Palmer*, Record, Educational Activities, Inc., No. AR527.

Before the broadcast—Teacher preparation:

1. Space needs: large enough to form a single circle.
2. Suggested formation: a single circle at one end of the room. Those eliminated to the opposite end of the room.



Calls used in the lesson: Pass the ball around the circle counter clockwise until the music stops; Person with the ball goes to the opposite end of room and barks; Circle becomes smaller and smaller; Eventually one person is the winner.

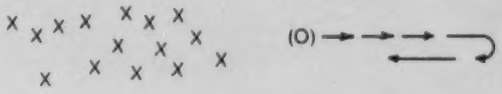
LESSON 9
The Steam Engine

Summary: The activities included in today's broadcast are: circular movement of arms imitating movement of train wheels; slow walk, fast walk, slow job, and run. Start the activity with every person being an engine. Next, select two leaders to be the train engines with students following behind, finish with four leaders as engines for each of the four trains.

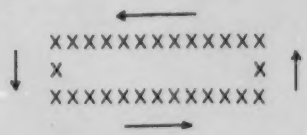
Music used in the lesson: "Steam Engines," *Music for Physical Fitness*, Record, Bowmar Albums.

Before the broadcast—Teacher preparation:

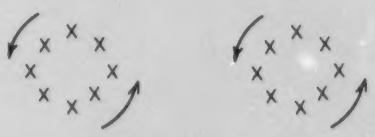
1. Space needs: as much room as possible to keep children from touching each other.
2. Suggested formations: scatter with leader.



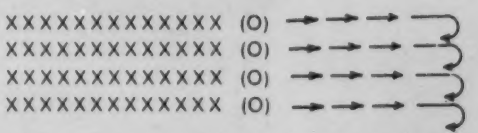
Rectangle.



Circles.



Open file with leaders: leader leads but stays away from other lines.



Calls used in the lesson: Chug, Chug, Chug, Chug (speed increases with the tempo of music, ending with a run).

LESSON 10
Airplanes and Helicopter

Summary (Part I): Today's activity includes: arm circles (which represent the propellers of the airplane), running with arms straight out to the side (wings), and sliding down to floor on stomach as if gently landing an airplane.

Music used in the lesson: "Airplanes," *Music for Physical Fitness*, Record, Bowmar Alums.

Before the broadcast—Teacher preparation (Part I and Part II):

1. Space needs: lots of room for running and landing.
2. Suggested formation: scatter.

Calls used in the lesson (Part I): AIRPLANE: Lie down on your stomach with your arms straight out to your sides; Lift your arms up off the floor: Make your arms to forward slowly in little circles, these are your propellers; Now make them go faster, faster, faster; Now get up and fly your airplane; Don't bump into anyone . . . fly your airplanes safely; Land your airplanes gently, don't crash land.

Calls used in the program (Part II): HELICOPTER: Right arm high above head, making big circles. Fly your helicopter; Land on both knees.

LESSON 11
Woodchopper

Summary: Activities today include swinging of arms as if one is chopping down a tree, and rolling like a log. Have students roll in one direction four rolls, then the opposite direction four rolls. The chopping action, or arm swings, is done to an eight count.

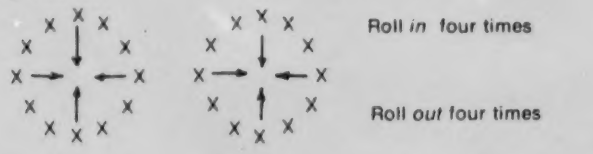
Repeat activity with partner: one student is the tree, one is the chopper. The tree bends and falls. The chopper rolls the log.

Music used in the lesson: "Woodchopper," *Music for Physical Fitness, Record, Bowmar Albums.*

Before the broadcast—Teacher preparation: 1. Space needs: as much as possible.

2. Suggested formations: scatter with leader.

Single circles



Open file with leader

Calls used in the lesson (Part I): Chop, chop, chop, chop, chop, chop, chop, chop; Fall tree fall; Roll log roll (1 2 3 4); The other way (1 2 3 4); Stand up and teacher or leader give directions. Repeat.

Calls used in the lesson (Part II): With partner (one person is the log, the other is the chopper); Chop, chop, chop, chop, chop, chop, chop, chop; Fall tree fall; Chopper roll your log (1 2 3 4); The other way (1 2 3 4); Now change places. Repeat.

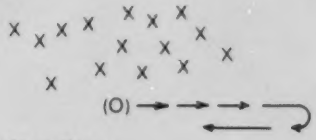
LESSON 12
Cowboys and Cowgirls

Summary: This program's activities include: jumping, slapping legs, twirling overhead, galloping, throwing, falling to the floor.

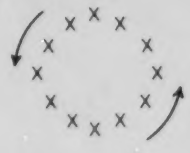
Music used in the lesson: "The Lariat," *Music for Physical Fitness*, Record, Bomar Albums.

Before the broadcast—Teacher preparation:

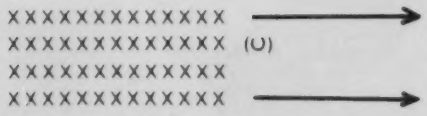
1. Space needs: as much space as possible.
2. Suggested formations: scatter with leader.



Single circles



Open File with Leader



Calls used in the lesson: Jump on your horse; slap your horse (bend knees slightly, straighten up); twirl your rope; gallop your horse and twirl your rope; throw your rope; jump off your horse; tie up the animal that you lassoed. Repeat: cowboys doing it and cowgirls doing it.

LESSON 13
Irish Washerwoman

Summary: Today's program brings a rhythm that will develop marching, clapping of the beat, hopping, skipping, sliding skills. Marching is done to a 4 count, (except for the first routine of four then seven marches). Skipping and other movements are done to an 8 count.

Music used in the lesson: "Irish Washerwoman," 45RPM, RCA Victor, Record, No. RCA-41-678.

Before the broadcast—Teacher Preparation:

1. Space needs: as much as possible for a double line.
2. Suggested formation: double line formation: an imaginary line in the center that no one should cross over.
3. Practice ahead: skipping: girls by themselves, boys by themselves, all together.

Calls used in the lesson: March forward 2, 3, 4; Stop and clap 2, 3, 4; March backwards 2, 3, 4; Clap 2, 3, 4; March forward 2, 3, 4, 5, 6, 7; Turn 1, 2, 3, 4, 5, 6, 7; Turn (now you should be back in your original position)

Forward march 2, 3, 4; Stop; Clap 2, 3, 4; March back 2, 3, 4; Stop; Clap 2, 3, 4; Hop forward 2, 3, 4, 5, 6, 7; Turn.

Hop 2, 3, 4, 5, 6, 7; Turn; March 2, 3, 4; Stop; Clap 2, 3, 4; Skip forward 2, 3, 4, 5, 6, 7; Turn; Skip 2, 3, 4, 5, 6, 7; Turn.

Forward march 2, 3, 4; Stop; Clap 2, 3, 4; March backwards 2, 3, 4; Stop; Clap 2, 3, 4; Slide forward 2, 3, 4, 5, 6, 7; Slide going the other way 2, 3, 4, 5, 6, 7; Repeat.

LESSON 14
Hand Jive

Summary: In today's program the children will do the activities by themselves, except for the last activity which should be done with a partner. It's best, therefore, to have a partner before the program begins.

Activities done by themselves are: clapping, fist on fist (make two fists and hit one fist on top of the other); fist on palm, touching elbows, twirling a make-belive rope overhead, hitchhike, waving hands waist high (make 4 small circles with each hand) slap partner's hands. (This is the last activity and is done wiht a partner.)

Music used in the lesson: "Miss Frenchy Brown," *Sound Like Herb Alpert*, Record, A & M Records.

Before the broadcast—Teacher preparation:

1. Space needs: partners by desks or table. Very little extra space.
2. Suggested formation: partners standing behind each other.

Calls used in the lesson: Clap, 2, 3, 4; Fist on fist (2 counts); Fist on fist—2 times; Fist on palm—2 times; Fist on palm—2 times; Touch your elbow, touch your elbow; Touch your elbow, touch your elbow; Twirl your rope overhead—4 times; Now with the other hand—4 times; Hitchhike 1, 2, 3, 4; Now with the other thumb—4 times; Do 4 small circles (waist high with an open hand); Now with the other hand—4 times; With your partner give 'em eight (face partner, hold hands with palms up—yor partner slaps your hands eight times); Now give your partner eight. Repeat.

LESSON 15
Conga and Buddies

Summary (Part I): This broadcast helps children to learn to do the conga by telling a story. This is difficult for kindergarten and Grade 1, but fun to watch them try to do the dance. The story is enjoyable just for listening. See if the children can do it after hearing it all the way through the first time. After they've done it once, then try to choose a leader from the class.

Music used in the lesson (Part I): "Havana is Calling Me," Henry King and Orchestra, Record. Decca, No. 25081.

Before the broadcast—Teacher preparation:

1. Space needs: room enough for children to form a single line and dance around the room.
2. Suggested formation: scatter formation with leader. Sit down in scatter formation and first listen to the story.

Story used in the lesson (Part I): Listen everybody while I tell you a story about a girl who lives south of us in a little village in South America. Her name is Conga. People would laugh at her because of her funny little walk. She walked like this "1, 2, 3, kick! 1, 2, 3, Kick!" Her mother and father and her brothers would make fun of her and say, "Hey, Conga 1, 2, 3, kick." She was very sad because she could not help walking that way.

One day there was a fiesta in the little village where Conga lived. Her parents would not let her go, because of her funny little walk, so she had to stay home.

She was sitting all alone in her room crying, when all of sudden a beautiful lady appeared. Conga said, "Who are you pretty lady?" The lady said, "I am your fairy godmother. Do not cry Conga." Conga said, "I want to go to the fiesta, but my parents will not let me go because I have this funny little walk. I walk like this: 1, 2, 3, kick."

Her fairy godmother said, "You're a pretty littl egirl, and you shall go to the fiesta. Today will be the happiest day of your life. You will go and teach all of the people in the village your funny little walk, and your dance will be famous all over the land."

The fairy godmother touched Conga with her magic wand and Conga looked very pretty in a bright red dress. When Conga appeared at the fiesta all the people said, "Oh, look at Conga! She is so beautiful in her red dress." Conga said, "Listen everybody and I'll teach you a brand new dance. I call it the Conga."

Activity: Now everyone in class stand up. Walk 1, 2, 3, then kick! 1, 2, 3, kick! Teacher choose student to be Conga. All line up behind Conga. Dance around the room to the music in a conga line.

Summary (Part II): This broadcast is planned to help children to become able to march in time with the music. There are two variations. The simple one is to do it with your partner. Both marching side by side and going in the same direction. When the music stops, then partners are to squat holding both hands and maintaining balance. An elimination marching game with the last couple the winners. Recommended for kindergarten.

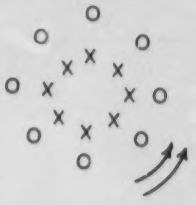
A more complicated version for Grade 1-3 has a formation which is different. Make a double circle with the partners facing opposite directions. Couples march opposite directions around circle until music stops. Then they run to their partner, grasp both hands and squat.

Music used in the lesson (Part II): Any March record, *Mod Marches by Hap Palmer*, Educational Activities, Inc. No. AR522.

Before the broadcast—Teacher preparation:

1. Space needs: large enough area for large circle.
2. Suggested formation: Form a double circle.

Simple formation.



More complicated: partners move in opposite direction.

MUSIC . . . WHAT ABOUT IT?

"We are conditioned not to listen. We are bombarded with noises--jet planes, buses, traffic sounds--if we heard everything that goes on, we would be crazy."

According to Professor Bill Triplett of the University of Southern California, we live in an age of noise pollution in which listening is viewed rarely as a separate activity. Instead, listening serves merely as a means of providing an atmosphere for dining or conversation.

Dr. Triplett is the host of this new 13-program radio series, *Music . . What About It?*, which was produced by S. C. ERN.

In each 15-minute segment, Dr. Triplett discusses the techniques needed for productive listening and applies these in a discussion of the musical medium. Topics discussed in the series include rhythm, tone, melody and motif.

A strong advocate of live performances, Dr. Triplett encourages students to attend concerts whenever possible to realize the full effect of the listening experience. "The fact that people have come specifically to hear the live performance increases the awareness of all those involved," he says. Dr. Triplett adds that the live performance is an ideal way to screen out distractions which are present in the home listening environment.

This new series comes closer to being a basic music understanding and appreciation course than a primary instructional series in music. It was created for more mature listeners in and out of school, and should provide excellent supplementary material for anyone who wants to understand music better, or any teacher involved in the study of music and its design, purpose and effect on man's life.

Note: Teacher guide materials for each lesson were not available at printing time, but can be mailed directly to interested teachers upon request from the Office of Instructional Television and Radio.

MYTHS AND LEGENDS

LESSON 1
Proserpine

Proserpine, daughter of Ceres, goddess of growing things, is carried off by Pluto to his underground kingdom. Jupiter promises to return Proserpine to earth, provided that she has not eaten while in Pluto's kingdom. But Proserpine has eaten six pomegranate seeds, and must remain underground six months of every year.

Suggested Follow-through Discussion

1. Why did Pluto take Proserpine to his kingdom?
2. On what conditions would Jupiter permit her to return to earth?
3. What is a pomegranate?
4. Where does it grow?
5. What happens each year when Proserpine returns to earth?

LESSON 2
Minerva And Arachne

Arachne is a very skillful weaver, and boasts that she is as good as Minerva. Finally Minerva, disguised as an old man, warns Arachne to stop her boasting. But Arachne scorns the warning. Minerva then throws off her disguise and challenges the girl to a weaving contest. Minerva wins. As punishment for her conceit, Arachne is turned into a spider, to spin forever.

Suggested Follow-through Discussion

1. How did Arachne arouse Minerva's anger?
2. How did Minerva try to cure the girl of her conceit?
3. In what ways are spiders useful to human beings?

LESSON 3
Damon and Pythias

Is the story of the two Romans, Damon and Pythias, who spoke out against the cruelty of their king and were arrested and jailed for their selfless act. This ancient legend relates the value of being self-willed and a firm believer in righteousness and fairness.

LESSON 4
Echo and Narcissus

Echo is a beautiful nymph who annoys Juno by talking too much. Juno deprives her of the power to talk, except to repeat the last words spoken by another. Echo falls in love with Narcissus, but she can only repeat his last words, and he thinks she's mocking him. In despair, she goes to live in a cave. Later Narcissus falls in love with his own image, reflected in a stream, and falls into the water seeking his image. The gods cause a beautiful flower to spring up on the spot, the narcissus.

Suggested Follow-through Discussion

1. Why did Juno punish Echo?
2. Describe an incident from your own life in which Juno might have punished you!
3. Explain why Narcissus may be called a selfish young man.

LESSON 5
Pandora

Prometheus steals fire from the gods and gives it to man, making the gods very angry. Against the advice of Prometheus, his brother Epimetheus accepts a gift from the gods -- Pandora, the first woman. The gods also send a large silver box, with the warning that it is not to be opened. Pandora's curiosity overcomes her, and she opens the box. All the evils of the world fly out. But hope, which brings courage to man, is left in the box.

Suggested Follow-through Discussion

1. Why were the gods angry with Prometheus for giving fire to man?
2. What was in the mysterious closed box?
3. Describe an incident in which you acted like Pandora.

LESSON 6
Orpheus and Eurydice

Orpheus, son of Apollo, is a marvelous musician. All men are enraptured by his playing of the lyre. He marries the nymph Eurydice. One day Eurydice is stung by a serpent and dies. Orpheus begs Pluto to let Eurydice return to earth. Pluto, enchanted by Orpheus should look backwards. But Orpheus looks back once at Eurydice, and she immediately disappears.

Suggested Follow-through Discussion

1. Why did Orpheus go to Pluto's kingdom?
2. Why did Orpheus look back?
3. Give examples of times when you should follow exact instructions.

LESSON 7
Baucis and Philemon

Jupiter and Mercury, disguised as poor travelers, visit the earth to see how mortals behave. No one gives them shelter for the night until they come to the hut of an old couple, Baucis and Philemon. The next morning, Jupiter, as a reward for their hospitality, offers to grant them one wish: to die at the same moment. When they die, Jupiter turns them into trees, standing side by side.

Suggested Follow-through Discussion

1. What made Baucis and Philemon wonder about their visitors?
2. In what ways can you show kindness toward a new classmate?
3. Towards someone who is just learning English?
4. Towards someone in your own home?

LESSON 8
Romulus and Remus

Numitor, King of Alba Longa, is overthrown by Amulius, his younger brother. Amulius forces Rhea Sylvia, Numitor's daughter, to become a priestess in the temple of a goddess. He puts her young twin sons, Romulus and Remus, into a basket and sets it afloat. The basket floats ashore, where the babies are picked up by a she-wolf. A shepherd and his wife find them and bring them up. When they learn their true identity, they kill Amulius and restore their grandfather to his throne. Then the city of Rome is founded and named after Romulus.

Suggested Follow-through Discussion

1. Why were the twin boys set afloat on the river?
2. Locate the city of Rome on a map.
3. Explain why people travel many miles nowadays to visit Rome.
4. What other cities have been named after people?

LESSON 9
Hercules and Atlas

Hercules, the great strong man of prehistory, was ordered as a punishment to perform a series of desperate undertakings, the "Twelve Labors of Hercules." One of the most difficult was the eleventh, which required him to steal the golden apples of the Hesperides; to accomplish this, the hero enlisted the aid of the giant Atlas, upon whom he played a clever trick.

Suggested Follow-through Discussion

1. Dramatize another one of the Twelve Labors.
2. What other personalities of myth and legend do you know of, who are renowned for feats of physical strength?
3. Tell the story of one of them.

LESSON 10
Midas and the Golden Touch

Bacchus, the god of wine, wished to reward King Midas for befriending the satyr, Silenus, who had been the god's tutor. When the god offered Midas his choice of a reward, the king asked that whatever he might touch should be changed into gold. Bacchus granted his greedy wish, but it was not long before Midas repented thoroughly and asked that the power of the golden touch be taken from him.

Suggested Follow-through Discussion

1. This myth teaches a very important lesson. Tell what it is, and if you can, illustrate it by a story from your own experience or one you have heard or read.
2. Discuss ways of achieving happiness in life.

LESSON 11
Pygmalion and Galatea

Pygmalion was a sculptor who had conceived so great a distaste for womankind, that he had resolved never to be married. One day he completed a statue of ivory, representing a beautiful maiden: a maiden so beautiful that none on earth could compare with her. Not only was the statue beautiful; it almost seemed alive. And it did come alive, in response to the sculptor's prayer. He called his statue-come-to-life Galatea, and was more than happy to make her his wife.

Suggested Follow-through Discussion

1. What famous musical was based on a famous play which, in its turn was based on this legend?
2. If you know the story (as it is told in the musical and the play), discuss its relation to the original Pygmalion and Galatea story.
3. Do you suppose Pygmalion and his beautiful wife lived happily ever after?

LESSON 12
Jason and the Golden Fleece

The hero Jason was scheduled to succeed his uncle Pelias as ruler of a kingdom in Thessaly. Before he could receive the crown, however, he was required to prove his fitness by undertaking a dangerous mission: the quest of the Golden Fleece. He sat out in his ship, the Argo, with fifty other heroes; they were called the Argonauts. After many dangerous experiences, they reached Colchis; there, with the help of the princess Medea, Jason obtained the Fleece.

Suggested Follow-through Discussion

1. What was the Golden Fleece?
2. Construct a model of the kind of ship mariners sailed in, in Jason's day.
3. Describe some of the perils the Argonauts encountered.
4. Complete the story of Jason and Medea.

LESSON 13
The Judgment of Paris

At the wedding of the Argonaut Peleus and the sea-nymph Thetis, all the gods were invited, excepting only Eris, goddess of discord. In revenge, Eris threw a golden apple among the guests, with the inscription, "For the Fairest". Three goddesses -- Juno, Venus, and Minerva -- immediately began to contend for the apple. Venus bribed Paris, Prince of Troy, to award her the prize, promising him the most beautiful woman on earth as his wife. The Trojan War arose from this.

Suggested Follow-through Discussion

1. Look up the three contenders for the apple, and learn what each goddess was famous for. Of which goddess have more statues been made?
2. Is there any historical basis for the tale of Troy? Discuss this.

LESSON 14
Ulysses and the Lotus Eaters

One of the great Greek heroes who took part in the Trojan war was "the wily Ulysses," the cleverest of all the warriors who sailed against Troy. He was responsible more than anyone for the victory, with his device of the Wooden Horse. But, after the fall of Troy, the gods compelled him to wander around the earth for ten years before he might see his home again. The land of the lotus-eaters was one of those to which he was driven by storms.

Suggested Follow-through Discussion

1. Trace the wanderings of Ulysses on a map of the Mediterranean.
2. List all the perils Ulysses and his men encountered after they left Troy. Which do you think was the most dangerous? Why?

LESSON 15
Aeolus

Aeolus and his queen, Aurora, had six sons: Boreas, the north wind; Corus, the northwest wind; Aquilo, the west wind; Notus, the southwest wind; Eurus, the east wind; and Zephyrus, the south wind. All but the last were noisy and quarrelsome, and had to be confined in a cave, only to be let out when Aeolus so desired. He gave them to Ulysses as a gift, tied up in a bag; but, near Ithaca, Ulysses' men untied the bag, and the winds stirred up a great storm.

Suggested Follow-through Discussion

1. Some winds are actually more likely to bring storms with them than others. Look up the scientific explanation for this.
2. Draw a compass, showing the various points (north, east, south, west)
3. Make up a conversation, with each of the winds telling about himself.

LESSON 16
Prometheus

This ancient story tells of the time the Titans ruled the world and were made war upon by the gods and were conquered by them. Whereupon, Zeus, ruler of the gods, banished all the Titans except Prometheus and Epimetheus, who had taken the side of the gods.

LESSON 17
The Trojan Horse

This old legend tells of the great war between Greece and Troy. The battle started when Poris, the son of the king of Troy, kidnapped Helen,

the wife of the king of Greece. Poris took Helen away with him to Troy. The Greek king thereupon, with his neighboring kings, started the Greek and Trojan war which lasted nine years, which was finally decided after the Greeks surrounded the city of Troy and offered a surprise gift to the Trojans.

LESSON 18
The Return of Ulysses

Ulysses, King of the Island of Ithica, left his family to fight a victorious nine-year war for Greece against Troy. On his way back to his wife and young son, Ulysses was forced to wonder over many lands and seas for eleven years before returning because he offended certain gods. This is the story of his travels and the life his family had to live in his 20-year absence.

LESSON 19
Thor and the Giants

From the ancient myths of the Norsemen comes this tale of the mightiest of the gods—Thor. Thor's strength was easily observed when he would throw his mighty hammer and the heavens themselves rocked with a thunderous sound. This ancient story deals with the mighty Thor, his friends and their antics.

LESSON 20
Paul Bunyon's Giant Blue Ox

Legend has it that a huge figure of a man named Paul Bunyon logged timber all over our land with an axe in either hand topping tall oaks with a single stroke—"stronger than a thousand men—taller than a tree." Bunyon had with him an ox—"forty times the size of one around these parts—a blue ox at that." Here's the strange story of that famous legend—*Paul Bunyon and His Giant Blue Ox*.

LESSON 21
Spirit of the Corn

The early Indians of our country trusted in many gods who they believed ruled their world and lives. The king of the gods was called Man-a-too, or the Great Spirit. Hiawatha was one of the great legendary heroes of one of the older Indian tribes. This is the story of how Hiawatha obtains the gift of corn for the Indian people.

LESSON 22
Two Trees of Sadness

Mexican legend tells of two trees—a Cypress and a Sycamore—who spoke to each other of days past, battles fought, and brave men gone. They reminisce over the loss of the great Indian warrior Montezuma in this legend, *Two Trees of Sadness*.

LESSON 23
The Rabbit and the Tiger

This old fable comes to us from Puerto Rico and is about a rabbit and tiger who play human-type roles. The story deals with the day the tiger (el Tigre) goes to market to sell his cheese and the rabbit (el Conjho) tries to play a funny trick on him.

LESSON 24
The Man Who Owned the Moon

From long ago in Africa comes this story of the African King named Bahanga, who would climb a tall mountain every year to look over all his kingdom. Then his young boastful son came along and promised his young friends that his father would give him the moon—if he simply asked for it. From that developes the story of *The Man Who Owned the Moon*.

LESSON 25
The Lion and Mr. Hunger

A boastful African lion is outsmarted by a lowly rabbit in the old tale, when "Mr. Hunger" is creatively imagined by the rabbit as the lion's nemesis.

OLD TALES AND NEW

LESSON 1
Dunwoody Dragon at the County Fair

The story: Dunwoody is a large young dragon who is fond of peppermint. Some time ago, he followed the smell of peppermint right out of the forest, high up in the mountains, and traced it all the way down into the valley, to the town of Pebble, and to Mr. Fudge's Candy Store. Mr. Fudge let him stay, and in time, Dunwoody learned how to make peppermint sticks all by himself. The best peppermint sticks anyone in Pebble had every tasted.

It was because of the peppermint sticks that the idea came!

A committee of ladies convinces Mr. Fudge that Dunwoody should demonstrate his peppermint sticks at the County Fair at Saxon, 150 miles away. Soon everyone is off to Saxon, traveling with Dunwoody in a hugh trailer truck with a number of wagons hitched on behind to carry his long tail. The people of Saxon are upset when they hear that a real dragon is coming to the County Fair. They have their police arrest Dunwoody, Mr. Fudge and all the others, too, for "disturbing the peace." Oh, such confusion!

Dunwood, whose syrup and sugar packages have been put in the cell with him, goes right ahead making peppermint sticks. Policemen going off duty take the candy home to their children. The children love the candy so much that by the next day everyone is kept busy passing candy out of the windows of the jail. Someone enters one of Dunwoody's peppermint sticks in the County Fair on the very last day—and it wins two prizes! It is a very tired but happy group of people who are released and start back home with their famous friend, Dunwoody Dragon.

Before the broadcast: Dragons are made-up animals strangely resembling an animal which lived millions of years ago, the dinosaur. The Dunwoody Stories are about a friendly dragon. What do you think a friendly dragon looks like? Can you draw a picture of one? How would you show he was friendly?

After the broadcast: Why would people automatically fear a dragon before they get to know him? What was the result of the silly fear of the people of Saxon? How can fear blind you to sensible and responsible action? What fears did you have when you were little which you found out were foolish when you got bigger?

(For your information the Dunwood Dragon stories are an attempt to show the foolishness of those who are fighting the "dragon" of integration. The town of Pebble might really be a converted Little Rock; Saxon is not unlike Jackson, Mississippi, where the Freedom Riders were arrested. The children don't need to know the underlying idea of the story; enough for them that they like Dunwoody and realize that many fears are foolish.)

LESSON 2
Clarice, the Uneasy Caterpillar

The story: Clarice is a caterpillar, and she is upset by sounds. To her, the falling of a leaf is like a great explosion! The walking of an ant is like an army marching. Clarice at last invents her own sound-proof "earmuffs." She wraps her furry body around her head, and goes to sleep.

Before the broadcast: The emphasis in this story is on sounds, since they affect different people in different ways. A sound which doesn't disturb one person might well bother another person. Some people can SEE farther than others; some can HEAR better than others.

After the broadcast: Do any sounds bother you? What are they? Are there any sounds you like that somebody else in the class doesn't like? What sounds do your parents dislike? People are different and like different things. Should we think of other people, then, and be considerate of their feelings, if we would like them to be considerate of ours?

LESSON 3
And So, They Called Him 'Crazy'

The story: The ideas of Christopher Columbus helped to change the world. But Columbus' biggest battle was not the voyage across the unknown seas; it was his battle to prove that the world was round, and that one could reach the Indies by sailing westward. Columbus was ridiculed, and laughed at, but many of the people who laughed at him had good reason to regret their laughter when Columbus returned victoriously from the New World.

Before the broadcast: Very young children may need familiarization with the Christopher Columbus story. Do you know of any other people who have been ridiculed for their ideas (explorers, scientists, statemen, educators, doctors, religious leaders)?

After the broadcast: If this story has any "moral" it is two-fold: (a) To prove the worthiness of an idea or belief, it is often necessary to suffer for it; (b) Ridicule and name-calling NEVER ALTER the TRUTH. Calling Columbus "crazy" did not make him so.

LESSON 4
The Curious Hobby of Mrs. Quinge

The story: Mrs. Quinge is a woman who likes animals. She has liked animals since she was a small girl. No one in the Quinge family quite remembers how it started, but someone, a long time ago, brought Mrs. Quinge a sick cat which was wandering about homeless. Mrs. Quinge nursed the cat back to health and found it a fine home. Next, it was two puppies someone couldn't keep; then a groundhog who had been hurt, a tame rabbit who had a cold, seven more cats and fourteen dogs, and pretty soon . . . Mrs. Quinge had a houseful of animals of all sorts. All over town, people who wanted pets called Mrs. Quinge. But since most of the animals brought to her were sick or homeless through someone's carelessness, Mrs. Quinge decided that she would only give pets to people who proved they could, and would, take care of a pet. With Mr. Quinge, she set up a little school in her living room and anyone who wanted a pet had to prove his or her ability to take care of the pet by attending classes and passing a test.

More and more animals were brought to Mrs. Quinge and the classes grew larger and larger. Then, just when the Quinges were certain there was no more room for even a mouse, or a single new student, the whole town took up a collection! A splendid Pet Home was built next door to the Quinge's, with three big classrooms on the top floor. Over the years, Mrs. Quinge has brought thousands of pets together with thousands of people who wanted pets. But still she begins each new class for pet lovers with the same words: "Not everyone should own a pet. Only a person who is always kind, always responsible, and always careful . . . has any right to own a living thing."

Before the broadcast: The idea for the story of Mrs. Quinge's curious hobby was sparked by a news story of a similar woman in the Midwest who has cared for sick and stray animals for years, finding them good homes.

Since a number of the children may have pets, a pre-broadcast discussion of the proper care for a pet will help emphasize the obvious educational aspects of the problem.

After the broadcast: What kind of a woman was Mrs. Quinge? Why do you think she felt so strongly that people should be responsible, kind, and careful before owning a pet? What did she think about children owning pets? What does it mean to be always responsible? If you were starting a school for pet owners, what would you teach them? (Perhaps the children can call off the lessons to be taught and someone can list them on the blackboard.)

LESSON 5
The Three Billy Goats Gruff

The Story: This is an adaptation of the famous old Norwegian fairy tale. The Three Goat Gruff brothers, William, the littlest; Billy, the middlest; and Bill, the biggest goat in all of Norway, start up the mountain to their summer pasture, when a great Troll threatens to eat each of them in turn as they cross the bridge. It is Bill, the biggest of the three Goat Gruff brothers, who frightens the Troll into letting them cross without further trouble.

Before the broadcast: Do the children know the story of THE THREE BILLY GOATS GRUFF? Which is their favorite fairy tale? Why not write a class letter to OLD TALES AND NEW, telling us your favorite?

After the broadcast: Do you know what "greedy" means? What do you think about greedy people? The children may enjoy drawing goat pictures which roughly correspond to the sizes of William, the littlest goat; Billy, the middlest; and big Bill, the biggest goat of them all. (Perhaps the children can dramatize the story simply. It lends itself well to dramatization, and can be done quite easily.)

LESSON 6
Mayflower Girl

The story: November 21, 1620 is historically memorable as the day upon which the Mayflower Compact was signed by the Pilgrims before landing at Plymouth Rock. The Compact represents the first written constitution in our American history. Our might-have-really-happened-story tells of Remmy, a small girl, who helped her father Isaak Allerton, arrive at his decision to sign the Compact.

Before the broadcast: Depending upon the grade levels, the teacher may think it wise to provide background for the class in the story of the Pilgrims and their landing at Plymouth Rock.

After the broadcast: Why was the father, Isaak Allerton, so worried about signing the Mayflower Compact? In what way did his daughter, Remmy, help him? In what other ways can children help their parents when they are worried or upset?

The Mayflower Compact was a written list of rules which the people (the Pilgrims) agreed to live by when they signed the paper. Is there a comparable list of rules in your classroom or school? What clubs have rules? The rules for the United States of America are based on the constitution of the United States. Why are rules important?

Teacher's note: Isaak and Mary Allerton, and their three children, Bartholomew, Mary and Remember, were actual, real passengers on the Mayflower. In addition, there WAS actual, real concern among some of the Mayflower Pilgrims about signing any paper binding them to rules of living, when they had left England to escape the tyranny of "rules." From these two historical facts, a story has been developed to show the importance of living by fair laws or by just laws.

LESSON 7
Herbert, the Fearful Hyena

The story: Hyenas are nocturnal animals about the size of large dog (3 feet high at the shoulders, 5½ feet long with a tail about 1 foot long.) There are various kinds of hyenas, some spotted, some striped. Today's story is concerned with the sound some hyenas make a sound which can be mistaken for a laugh. Laughing hyenas are so-called because they seem to laugh. Today's story is about a family of laughing hyenas living in an African jungle. There are Father, Mother, Grandmother, and the children, Helen and Herbert. The family is quite a happy, laughing family of hyenas, except that everyone is worried about Herbert. Herbert doesn't laugh and he is always trying to copy the other jungle animals in running, in walking, in roaring. The wise Grandmother suggests a reason why Herbert might be acting so strangely, and since all the grown-up Hyenas have failed to change Herbert, Grandmother suggests that Herbert's sister, Helen, work with him. Helen finds that her brother is ashamed of being a hyena. She helps him to understand that acting like a lion or a giraffe will never make him a lion or a giraffe. And tha he is a pretty wonderful hyena just as he is. Slowly, she builds his confidence in himself, and, before you know it, Herbert is laughing just like any other hyena.

Before the broadcast: Before the broadcast, it might be wise for the class to see a picture of a hyena and learn whatever they can about hyenas. In the story, Herbert acts fearful. His Grandmother says "Fear is strange. When there is nothing OUTSIDE us to fear . . . when we have food and a house and protection . . . then perhaps we fear something INSIDE ourselves. Herbert has a sick heart, perhaps. When anybody tries to be something he isn't, I'd guess it was because he didn't like himself very well . . ." With children old enough to understand, perhaps Grandmother Hyena's idea could be discussed. What other kinds of emotion come from side of us?

After the broadcast: Discuss why Herbert's strange activities, did, indeed have a reason. Why was he behaving so strangely? What do you think of his sister, Helen's advice? Can you ever change what you are by pretending to be something different? What did Herbert learn from talking with his sister?

LESSON 8
Gregory Ghost

The Story: Sometimes children have been frightened by ghost stories, and to help those children understand how funny superstitions are, today's story is about a laughing ghost named Gregory. Gregory, although nearly grown-up, still wears his short sheet, because he has never been able to startle even one person, and thereby win his long sheet. Try as he may, Gregory always laughs, and nobody could be startled by a laughing ghost! With Halloween coming closer and closer, Gregroy is almost desperate—until he meets a young boy who helps him solve his problem by pretending he is startled.

Before the broadcast: The children can discuss ghosts, trolls, leprechauns, and other non-existent, fanciful folk. Long ago, people invented ghosts as an answer to happenings they did not understand. Superstitious people ar often lazy people who do not try to look for the right answers for unusual happenings. The teacher can explain what a superstition is, and, with the children, discuss the silliness of such superstitions.

After the broadcast: Why did Gregory think frightening people was funny enough to make him laugh? How do you think his mother felt about it? Perhaps the children would enjoy drawing pictures of Gregory with a big smile on his face, to help decorate the classroom for Halloween.

LESSON 9
The Bats Who Were Besieged

The Story: Mother Bat is not so much different from other people, really. She wants a little better home than any of the other bats in town. Bats live in many places, of course . . . aabandoned buildings, old barns and empty warehouses. For Mother Bat, the best, the most honored spot of all, would be a church belfry . . . the big, open tower on some church where the church bells are kept. Quite unexpectedly, a church belfry in town is vacated, and Mother and Father Bat, with their children, Betty and Benny, move into their new home—when the most dreadful think happens! The church bells start to ring! In fact, the bells ring every hour! The sound inside the belfry is quite unbearable. As a family, the bats try to solve their problem. They try flying out of the belfry every time the bells ring, but no one gets any sleep with the bells ringing every hour all

day. At last Mother Bat decides that the health and happiness of her family is far more important than "what their neighbors say." And son, Benny, remembers the most perfect time of all the year for the bat family to move. It's midnight on Halloween, when EVERY bat is out flying and no one will notice Mother and Father, Betty and Benny, moving to more peaceful quarters in an old warehouse. Mother Bat has learned a hard lesson about the silliness of envy.

Before the broadcast: This story has two aspects deserving of pre-broadcast exploration. One is bats. Not many children know much about bats and many cling to the old myth of bats getting tangled in people's hair. Bats are nocturnal mammals with modified forelimbs which serve as wings, covered with a furry membrane which stretches to the back legs. Bats have a kind of built-in radar which permits them to fly freely in rooms strung closely with wire, without ever touching a single wire. Bats are very skillful in avoiding anything they do not wish to touch. The second aspect of today's story worthy of pre-broadcast mention, is a discussion of family relationships. Involving the serious problem confronting the bats, everyone helps. Mother Bat is quite willing to change her mind and risk ridicule for the good of her family. There is a healthy solidarity in the family in an emergency and the children help in the decision-making.

After the broadcast: What have the listening children learned about bats? (Nocturnal flying creatures, sensitive to loud sounds, avoiders of real people, etc.) In what ways were the Bats like human people who are envious of others who appear to be better off? Can the children remember any incidents in their own lives when they envied someone else, and, perhaps, found out there was nothing at alll to envy? What about the relationship between Mother Bat and Father Bat? (Father Bat wants Mother to be happy; they treat each other with dignity and affection. They listen to one another.) How do the Bat parents treat their children? (Betty and Benny Bat freely enter the discussion leading to the solution of the problem. The parents listen to them, and care about their health and comfort, etc.) Do you like the way the members of the Bat family treat each other? What did you learn?

LESSON 10
Tuonela, The Swan Who Couldn't Swim

The Story: This is the TRUE story (except for the name) of a swan who lived in a park in Italy. Tuonela's mother died when she was just a baby. The park attendants were all worried for fear that the baby swan would die, too. But a hen adopted the baby swan and raised her with her chicks. Tuonela grew up to be a beautiful swan. Then one spring day, the park attendant took Tuonela to the lake in the park and gently dropped her into the water. Tuonela sank like a rock! She had never been taugh to swim, for hens never swim. Again and again the park attendant tried to get Tuonela to swim, but baby swans always learn swimming while quite young from their mothers. The chief park attendant was very upset: people came to the park to see the swans swim in the lake. The people would never understand a swan who couldn't swim! Then, the one attendant who had worked so hard with Tuonela had an idea which saved her life. He built a little raft just large enough for her to sit upon. Now, Tuonela sails about the lake on her little raft, and thousands of people admire her beauty, and are amazed by the—swan, "Tuonela, who couldn't swim!"

Before the broadcast: Have all of the children seen swans? If not, show them pictures from encyclopedias or dictionaries. Swans are among the largest of all birds. parks all over the world prize their swans, some of them even digging special lakes, ponds or canals for the swans to swim upon. Because swans do not lay eggs very often, there are not many swans, and there is a great demand for those which do exist. Swans are not friendly with strangers, and they are very strong. A sharp stab from a swan's bill has been known to break a child's arm. Swans need to be protected and cared for and admired but never get too close to one!

After the broadcast: The story is a fairly simple one and true, no doubt, of many birds and animals. Without the mother to teach swimming (or hunting or self-protection), the animal or bird cannot learn it from another. This is one of the reasons why parks and zoos are so very careful of their mother animals when the young are born. Some thoughtless people throw things into cages or into the water, which, if eaten by the animal or bird, could cause its death. Very often, children are the worst offenders, trying to show off before their friends. What they really are doing is showing that they are not old enough to be trusted alone without a grown-up along to see that they respect public property.

Teacher's note: This story is based on a true incident. A swan was hatched and orphaned at Sirmione Castle, Italy. It was raised by a hen and cannot swim. Tourists now flock to the large canal and lake of the castle to see the swimless swan riding its raft. (NEW YORK SUNDAY TIMES, Sept. 3, 1961)

LESSON 11
The Case of the Missing Star

The story: There is nothing very unusual in being caught in a thunder storm. But the storm that young Mark was caught in on his way home from school, was really a bad one with lightning and thunder and a driving rain. In a sensible fashion, Mark dodged into a doorway out of the rain, and, standing there he saw it all happen! Indeed the strange Something hurtled out of the sky and landed nearly at his feet. It was a small and very heavy Something but Mark could carry it, and that's what he did when the rain abated a bit, and he hurried on home. From then on matters grew very complicated for the news broadcasts said a small meteorite had fallen and everyone was searching for the boy who had picked it up. So that's what Mark's stange something Was! A meteorite! That night Mark noticed two other strange things: his oddly shaped, stone-like meteorite glowed like a star in the dark, and even more strangely, there seemed to be a hole, a dark, oddly shaped little hole right in the sky! Let others call it a meteorite, Mark knew it was a star, and immediately set about getting the star back to its proper place in the sky. How many ways he tried, before he discovered, quite by accident, the only way that works with stars.

Before the broadcast: Have the children ever seen a falling star? Do they know the old custom of making a wish when a star falls, for such wishes are supposed to come true? Perhaps older classes might like to investigate meterites which come in all sizes, and DO glow in the dark, so some scientists say.

After the broadcast: Why do you think Mark wanted to replace the star in the sky instead of turning it over to the people searching for it? How long has it been since you have taken a good look at the stars? Have you ever visited the planetarium and taken a sky-ride through time and space? A visit to a planetarium can be a rare and wondrous adventure for young seekers after stars.

LESSON 12
The Extraordinary Teddy Bear

The story: Mr. Frugidittle, a toymaker, is noted everywhere for his very real-looking toys. But, one day, a little boy refuses to buy one of his teddy bears becaue it does not look like the REAL teddy bears—the Koala Bears of Australia. The toymaker sends for a Koala bear as a model, gets a return shipment that surprises him, and delights the little boy and his mother.

Before the broadcast: This program may lead to a natural discussion of other unusual animals, such as the yak, kangaroo, llama, anteater, etc. Each children, or several of them, might enjoy picking an animal, finding a picture of it, and then acting as a guide on a "pretend" class visit to this picture-zoo.

After the broadcast: This story emphasizes the satisfaction that comes when work is carefully done. Why did Mr. Frugidittle work so hard to make his toys life-like?

Teacher's note: The Australian address is fictitious; one cannot write for Koala bears.

LESSON 14
The Birthday Merchant

The story: Once there lived a fine old man who loved birthdays above anything. When he retired from his job, he decided to spend the rest of his life celebrating people's birthdays. People called him the Birthday Merchant. He bought dozens and piles and heaps of presents; he collected people's names and ages and birth dates. Each day he checked the people who had birthdays that day, selected the proper present for each from his storeroom, and sent his gifts. He had presents for three-year-olds and thirty-year-olds and thirty-year-olds and eight-two-year-olds and everybody in between. Each year his birthday list grew longer; each day he worked harder and harder to selected just the right gifts, wrap them up, address them properly and sent them on their way. Then one day, in one year when he was working very, very hard at celebrating people's birthdays, a very odd and unusual thing happened. The Birthday Merchant received the surprise of his life, and the people with birthdays that day received the surprise of their lives, too.

Before the broadcast: Birthdays have a special appeal to people of all ages. Perhaps a committee in the class can list the names and birthday dates of all the pupils chronologically under each appropriate month, making a birthday calendar for the class for the year. The subject of birthdays provides much opportunity for speech experience, art work, compositions and crafts. For the teacher with an alert class, the topic of birthdays can be used to begin a study of one's self and growth, i.e., physical differences, social difference, psysiological differences, etc. What kind of a person were you last year? What kind of a person do you want to be next year?

After the broadcast: Today's story is based on the theme of generosity. Why did the Birthday Merchant enjoy his work? How can people make other people happy?

For older children, what famous birthdays happen in January and February? (Paul Revere, January 1, 1735; Betsy Ross, January 1, 1752; Father Damien, January 3, 1841; Louis Braille, January 4, 1809; Albert Schweitzer, January 14, 1875; Benjamin Frankin, January 17, 1706; Robert E. Lee, January 19, 1807; Franklin Roosevelt, January 30, 1882; Charles Lindbergh, February 4, 1902; Louis Agassiz, February 7, 1874; Abraham Lincoln, February 12, 1809; Susan B. Anthony, February 15, 1820; George Washington, February 22, 1732; Henry Wadsworth Longfellow, February 27, 1807.) A Birthday Book of famous people started for the class, or by individual students, can be added to each year, resulting in a valuable biographical reference. Children's access to television has greatly broadened their world; for the young child,

understanding this world is best done in terms of people. A birthday is one thing that each child has in common with every person who ever lived. This might be a good time to start tying down, educationally, some of the random information and impressions children gather each day from the television set, radio, and newspapers. Who are the people they hear about? When are their birthdays?

LESSON 15
A.T. Grubney and the Shadow

The story: Zarathustra Grubney, called "Z.T." for short, is a Grubney fairy. Z.T. is given a special assignment by the Mayor Grubney. A very strange shadow has been reported. Now, everybody knows a shadow should act exactly like the person it follows, but this shadow does not behave at all like its man. When the man goes one way, his shadow goes another, which is most improper conduct for a shadow. It is Z.T.'s job to persuade the shadow to behave nicely and normally. Z.T. tries in every way, without success, until at last he hits on a surprising idea.

Before the broadcast: Using sunlight, a flashlight, or a lamp, the class might cast shadow pictures of their hands on a wall. The children will see that their shadows always duplicate the hand movements.

After the broadcast: Today's program demonstrates the fact that there are usually many approaches to a problem, and many ways to achieve the same goal. To correct or change someone's behavior, one must first know why the other person acts as he does. Many people try to change others by order, never asking "why"? Why did the shadow behave as it did? How did Z.T. solve the problem?

LESSON 16
Z.T. Grubney and Winter

The story: Many listeners to OLD TALES AND NEW are familiar with Zarathustra Grubney, who is called Z.T. by his friends. The Grubney fairies are especially concerned with the changes of nature that come about as the seasons change. Z.T. in today's story, has been assigned the task of arranging for the first snowfall. He is appointed lookout for the first snow clouds coming to let the snow fall right there where he is. Zarathustra has difficulty with a huge snow cloud, who wishes to get by him and sail as far south as Florida. In desperation, Z.T. tickles the snow cloud, who begins to laugh and tips enough to spill the snow out. In this way Zarathustra carries out his orders.

Before the broadcast: This program is about weather. As the fall days shorten into winter, many changes take place in the world around us. The teacher can help her students list the changes that come between fall and winter. In addition, the children should know that Grubneys are just another class of fairy-folk and that Grubneys have very useful jobs to do in changing about the seasons.

After the broadcast: Although it is not much fun being the person who is tickled, still is there any other way that A.T. could have gotten the cloud to tip the snow out? How did this story make you think of winter? What things do you like best about winter? Can you name some plants and animals which sleep all winter long?

The children might draw pictures of Z.T. Grubney, and then compare their ideas of him. If the story is divided up, the children can draw pictures of different sections of it, and then put them together cartoon-fashion.

LESSON 17
Winnifred Witch and the Proud Snowman

The story: Winnifred Witch is restless. After all, just what is there for a Halloween Witch to do in January? So Winnifred goes back to school. But her grades are not very good in some classes. Winnifred is called in to see the Chief Goblin. He is particularly upset because Winnifred flunked her class in Halloween colors. The Chief sends Winnnifred flying off on her broom to study colors. And, off she goes, looking at the colors of things everywhere. When she sees a ghost-white thing, why Winnifred has found her first snowman! She lands to get a closer look. But such a proud snowman! He claims he's taller and fatter and straighter and whiter than everybody else! Winnifred starts out to prove to the proud snowman that being taller, fatter, straighter and whiter than everybody else does not make one finer than anybody else. And Winnifred does it, in her typical Halloween way.

Before the broadcast: What other stories about Winnifred Witch do the children remember? (Winnifred the Witless Witch, Winnifred Witch to the Rescue, Winnifred Witch's Marvelous Mistake,' Winifred Witch and Ungrateful Grace.) What kind of Halloween Witch is Winnifred?

LESSON 18
I Saved His Life

The story: This is the TRUE story of Austin Gollaher Abraham Lincoln might never have lived to be one of our greatest Presidents.

Before the broadcast: Can you tell anything about the kind of person Lincoln was by looking at his picture? Lincoln, of course, is known for his love of children, his kindness, his simplicity and honesty. As a measure of our appreciation of the man Lincoln, this nation has created many memorials in hs honor. The most appropriate of these is probably the Lincoln penny which is most familiar to most children. Others are the Lincoln Memorial in Washington, D.C., the capital city of Nebraska; the face of Lincoln carved in Mount Rushmore in the Black Hills. Picture of these lasting tributes to Lincoln are available in almost any encyclopedia.

After the broadcast: Discuss the safety factors of today's program. Where did the two boys make their first mistake? How did Austin's quick thinking save young Lincoln?

LESSON 19
A Very Uncomfortable Baby

The story: When their son was born, Mr. and Mrs. Porcupine proudly named him "Quilliam" because of his splendid, long quills. However, as Quilliam grows older, his splendid, long quills are a problem, making it difficult for him to walk, lie down, or sit, for Quilliam's quills stick Quillima. In today's story the whole family works to solve this problem.

Before the broadcast: In addition to fur, porcupines are covered with long, sharp quills which can easily stick into anyone endangering the porcupine. How do other animals protect themselves and their families? (Not just ordinary animals—how about kangaroos, ostriches, polar bears, octopuses, llamas, skunks, ect.) Did you know there is one non-flying bird who is completely fearless on land? It is the Antarctic's penguin, which has enemies only in the sea.

After the broadcast: Since a roomful of prospective parents sits in front of each teacher each day, it may seem propitious to the listening teachers to take this opportunity to do a little parent education. How did Quilliam and his parents get along? Why were his parents so upset when one plan after another failed to help Quilliam? How much do you know about the care an animal gives its young? How does a kangaroo protect its children? Why is a mother bear with cubs so very dangerous to people? Many animals have to teach their children how to find food and how to protect themselves. Polar Bear mothers often have to carry their terrified cubs out of the cave or den where they were born and knew only darkness, into the light of an Arctic Spring. When the cubs are old enough to swim, the mother pushes them into the sea and shows them how, sometimes allowing the tired younster ro ride on her back for the long swim back to land. In thinking about the care animals give their young, how does it help you understand how much more a mother and father must care for their human children?

LESSON 20
Measles, The Freckled Lion

The story: Far away in an African jungle live a father and mother lion, with their young boy-cub. The lion family is a happy family, until one day when the sun is particularly hot over the jungle—the young cub develops freckles. Lions are very proud animals, and Father Lion is afraid that his son will be mistaken for a leopard! Father thinks lions are finer than leopards. The lion parents try all sorts of experiments to try to hide the freckles. When nothing seems to work, they make a big—and happy—discovery.

Before the broadcast: The teacher can provide background information about lions and leopards, assisted by any of the children who have seen these animals in zoos or circuses. Pictures of both are easily obtainable. Does everybody know what freckles are?

After the broadcast: How would you feel if you were Measles? How did Mother and Father Lion work together to help Measles? What Did Measles discover about leopards that he might never have learned if he weren't freckled? What was important about his discovery? If the children have a sandbox zoo of the animals in each week's OLD TALES AND NEW stories, someone can draw Measles and put him in the zoo. Do you know Kipling's story about how the leopard got its spots?

Teacher's note: In human society freckles are sometimes thought to enhance one's appearance, although they may be hard for a child to bear. Among the big cats of the jungles of the world, appearance might be very important. Lions are plain golden brown color, leopards are spotted, and tigers have stripes. Since lions are bigger and heavier than leopards, they may well consider themsleves to be superior. To a lion, it might be a disgrace if his son (smaller, more lithe, and "leopard looking") were easily mistaken for a leopard. Although all are members of the cat family, they differ in appearance. Younger children can easily understand the difference if it is explained with drawing, or with pictures of the real animals.

LESSON 21
The Near-Sighted Groundhog

The Story: There is an old folk tale which says that ground hogs came out of their winter holes on February 2nd each year. If they see their shadows, they run terrified back into their holes again, and spend the next six weeks sleeping,w hile the people endure another six week of winter. If one ground hog doesn't see his shadow and doesn't scamper back to his burrow, why, Spring comes early in February and people are spared the last endless six weeks of snow and ice. For the most part, the ground hogs in today's story go through with the thing simply because people seem to expect them to do so.

But, one of the three young groundhogs does NOT return after the Official Shadow has been seen! Frantically his brothers and parents search for him, inside and about. In desperation—for they think he may

be near-sighted and not see his shadow—they don their dark glasses and go outside to look for him. But a strangeness seems to have happened! Flowers are pushing up through the snow, the birds sing, and when they discover the missing groundhog, they learn it was not a case of near-sightedness at all!

Before the broadcast: The ground hog is a common woodchuck and pictures of woodchucks can be found in dictionaries or encyclopedias. He is quite a little animal, and in any case, he would have a very small shadow. The pre-broadcast time might be spent in explaining the folk tale of Gound Hog Day, and discussing what it means to be near-sighted.

After the broadcast: Now, what about shadows? Are shadows always the same size as the thing they are "shadowing?" How does the sun or a source of light affect the size of a shadow? Shadow pictures of one another are simple to make. Use a wall or the blackboard for a fixed surface, a study lamp to cast the shadow outlined on the paper. When cut out and mounted on a harder sheet, the child has his own shadow picture. (Teachers: Again this story is attempting to break down the idea that "all" groundhogs act alike. Perhaps the children understand the fallacy of using the word "all" by this time.)

LESSON 22
The Princess With the Rose-Colored Eyes

The Story: At long last, a baby princes is born to the king and queen. But this princes is unusual, because she has rose-color eyes! All the people of the nation wonder, for none of them has ever seen anyone with rose-colored eyes before. Even the king is very upset. At the baby's christening, however, a tiny fairy promises that the princess, on her tenth birthday, can change her eyes to any color she likes. Today's story tells what happened.

Before the broadcast: Eyes come in many different colors, like hair, like complexion, like flowers, like ice cream, like kites. What would happen if everyone had the same color eyes, hair and skin? If everyone looked alike? When you really think about it, isn't it differences that help us tell things apart? That makes us individuals.

After the broadcast: Did you like the way the king and queen let the princess make her own decision? Why did the princess think so hard before she decided? Why is thinking such an important thing to learn? How does solving a problem help you learn to think?

LESSON 23
Rumpelstiltskin

The story: Children have long been familiar with the old story of the miller's daughter, who, with the help of dwarf, spins gold from straw, thereby attracting the attention of the king who marries the girl. It is only after a baby prince is born that the girl remembers her bargain with the dwarf—to forfeit her first-born son in return for his help with the spinning. As she begs the dwarf to release her from her promise, the dwarf agrees providing the girl, now a queen, can discover his name in a limited time. A strange race begins as the girl tries every way to discover the dwarf's name and thereby save her baby.

Before the broadcast: The little poem sung by the dwarf in the story is as follows:

"Today I clean, tomorrow I bake
And the next day, the Queen's son I take!
For nobody knows, and nobody cares
That my name is Rumpelstilskin!"

Hearing the words prior to the broadcast may increase the children's appreciation of the story.

After the broadcast: Fairy tales are full of odd little folk like Rumpelstilskin. What other stories have such characters? (Snow White and Rose Red, Snow White, The Elves and the Shoemaker, etc.)

LESSON 24
The Uncopy Cat

The story: Into a family of Copy Cats, three kittens, Ditto, Kitto, and Frank have been born. Frank never does anything like anybody else. The other members of the family try to make him behave like ordinary Copy Cats, like Ditto and Kitto but this simply doesn't work. At last the family agress that Frank is most certainly an "Uncopy Cat", and has a right to be different.

Before the broadcast: This story points up individual differences and the right of the individual to live according to his own best abilities.

After the broadcast: In today's story, what were some of the things that the copy cats, Ditto and Kitto did? Did the Uncopy Cat, Frank, have a reason for being different? How about people—are they all alike? What are some things people do differently? What would your class be like if everybody in it copied everybody else in acting and thinking alike? Do you think you would like it that way?

LESSON 25
The Most Awful Day for a Birthday

The story: Years ago Annie Ide was a little girl whose birthday was on Christmas Day. Her family always gave each other gifts at Christmas! Why, thousands of people celebrated Christmas. It wasn't at all like having an ordinary birthday of her own. Annie wanted to have her birthday every year on an ordinary day, like other children. Robert Louis Stevenson, a famous writer living far away in Samoa, heard about the little girl, and, in 1891, Stevenson gave her HIS birthday, which was on November 13th, so that she could have a non-special-day birthday like every other child.

To make Annie Ide's situation a bit more unique, and more diastrous to a child audience, we have made one change in history and given February 29th, Leap Year Day, to Annie Ide for her birthday.

Before the broadcast: What does the class know about Leap Year? Why do we need an extra day every fourth year according to our present calendar?

After the broadcast: How would you feel if your birthday was on the 29th of February? How many birthdays would you have had in eight years? Today's program can lead to an examination of the calendar and how it is divided into months and seasons. A few students of high ability might like to tackle a limited exploration of the relationship of the earth and sun.

LESON 26
Ogden, The Old Fashioned Oogruk

The story: Ogden is a middle-aged oogruk, or seal, who has always been old fashioned in his ways. He catches fish by an old method. He plays all the old games. And strangest of all, he wears a beard. The other seals catch fish by different methods, play new games, and don't want beards. Ogden, with simple dignity, withstands their gibes and teaches them that, as long as one contributes his share to the society in which he lives, one has a right to as much individuality as he wishes.

Before the broadcast: Emphasis in today's program is on human dignity and one's right to his own individual personality, so long as it does not interfere with the rights and privileges of others.

After the broadcast: How was Ogden different from the other seals? Do you think Ogden was happy being different? Was it all right for Ogden to do things differently from everybody else? Why?

LESSON 27
Lally The Leprechaun's Unlucky Day

The story: Leprechauns are Irish fairies, and it is believed that they do kindnesses for the people they like. In today's story, Lally is determined that his band of leprechauns shall all celebrate St. Patrick's Day with some orgination and rehearsal. But Leprechauns are known for their individualistic leanings. Rarely do two of them ever work on a project together. Try as he may, Lally cannot get the others to work with him in planning a fine celebration. The others are always busy or have other plans. To all appearances it looks as if St. Patrick's Day wil be an unlucky day for Lally. But exciting things happen when he goes off to celebrate it all by himself. He mistakenly gets into a people's parade, all because the paraders think he is a very small child dressed in the costume of a Leprechaun! Before he knows it, someone has lifted Lally into the leading car in the parade—the Mayor's car it 'tis in truth! As the parade couldn't have been better, if he had planned it himself!

Before the broacast: Explain to the class about different countries calling fairies by different names. (In Norway, they are called "Trolls.") Leprechauns are dear to many Irish story tellers, who never tire of telling of the wonders performed by the "the little people", i.e., the leprechauns. There is one Irish story that says that rings of flowers found in the grass early on a sunny morning, or even rings where the dew has been wiped off the early morning grass, means that the Leprechauns were dancing there the night before. All sorts of nice things happen to people who remain friends with the "Little people." What other fairy stories do the children know and love?

After the broadcast: In working with people, why is it necessary to appreciate the kind of people they are? Lally wanted the Leprechauns to work together, when his friends had always worked separately on their own projects. In organizing any kind of activity, the best organizer usually knows and understand people. How does anyone go about understanding another person? How can you tell when a person is upset? Tired? Annoyed? Angry? Happy? Rested? Eager to do something? A person who does not get on with other people often does not consider the feelings of other people; consequently, they often do not consider his feelings either.

LESSON 28
The Case of the Stubborn Turnip

The story: Briefly, this story concerns a young, headstrong turnip who refuses to conform to the other turnips' way of living. This young turnip develops the regrettable habit of holding his breath whenever he isn't given his own way. On one occasion, his parents refuse to give in to him, and he holds his breath so long that he turns purple and is mistaken for an egg plant! Realizing he has been wrong in being so stubborn, the young turnip-egg plant reforms, but cannot resume his original color. His conduct becomes so exemplary that he wins two prizes at the State Fair: one for being the best shaped turnip! The other for being the best colored egg plant.

Before the broadcast: The main characters in this story are turnips. Because of the color change, the stubborn turnip is confused with an egg plant. To make the story more vivid and meaningful, try to show the children children pictures of these two vegetables, so they can make their own comparisions. This program centers about a state fair. Let children who have visited a state fair, a county fair, a carnival or a circus tell about their experiences there.

After the broadcast: Why did the turnip act so disagreeable? Why do people dislike children who act as the turnip did? Why did the turnip's parents finally decide to let him hold his breath? Perhaps some students have younger brothers and sisters who have tried this trick. Wise parents, like mother and father turnip, know the baby will learn if he is not catered to.

LESSON 29
Mr. McGrub Loves Rhubarb

The story: Mr. McGrub lives in the country of Hippity and he growns row after row of rhubarb because he loves it so. He can eat rhubarb sauce for breakfast, rhubarb pie for lunch, and rhubarb shortcake for dinner every single day! That's more, he goes around giving talks before clubs on how good rhubarb is for everybody. On the chance suggestion made at one of these clubs that "There ought to be a law requiring everyone to eat rhubarb," Mr. McGrub gets quite excited. In fact, he gets so excited that he suggests just such a law to the New Laws Committee for the Hippity Parliament. And on a day when not many members are present, the law is passed! But there isn't enough rhubarb in the country of Hippity for people to eat it everyday. People begin to fight over it, steal it, and all sorts of desperate things happen. At last, Mr. McGrub realizes that laws cannot be passed about what foods a person shall eat. Taste is an individual matter. What's more, he finds that many people will eat rhubarb if it is just suggested to them, while they will hate it if they have to eat it. So, Mr. McGrub has the law changed, and peace comes to Hippity.

Before the broadcast: "Foods' is always a good topic for discussion with young people. What are the favorite foods? Can someone make a list on the board? Are they any unusual favorites? What are the advantages of trying all food which is served, rather than taking immediate dislikes and never trying anything new? A famous man, William Allen White, believed that no man was truly educated until he had an educated taste in foods. He started when he was just a boy to try to eat one new food, or one differently prepared food every day. He was still very young when he ranked as one of the finest connoisseurs of food in the whole United States.

After the broadcast: Has everyone in the class eaten rhubarb at some time? In some countries such as Sweden, the people eat lots of rhubarb, even serve it in soups, and as cream to pour over cake, or use as a pudding. Why do you think there was such a fuss as soon as a law was passed requiring everyone to eat rhubarb every day? Why is it unwise to pass laws about specific foods which people have to eat? What are things it would be unwise to pass laws about (laws stating specific times at which people must go to bed, laws requiring or forbidding everyone to have a certain make of car, laws stating specific colors which everyone must wear on Tuesday, or any other day etc.)? What things would it be wise to pass laws about (traffic safety, pure food and medicines, protection of women and children, etc.) What lesson do you think Mr. McGrub learned in our story?

LESSON 30
A Disturbing Afternoon

The story: Father Nature and Mother Nature have been busy all morning. It's the very beginning of the World, and Father Nature's job is to give sounds to things which need sounds, while Mother Nature's job is to give color to things which need colors, like sunsets, and willow trees, and cows, and brooks that gurgle, and flowers, and dogs, and vegetables...because just about everythings has a color...except, perhaps...thunder. Of course all the Things are anxious to know what their sounds and colors are to be, so a tired page is kept busy running back and forth all morning with the lists form Mother and Father Nature. Such a busy morning! Everything is terribly pleased with the sounds and colors...particularly with with the colors Mother and Father Nature. Such a busy morning! Everything is blazing red is far lovelier than the lazy blue of distant mountains or the bright red of an apple. The afternoon had barely begun when a noisy argument started...each Thing yelling that its color was the best! The Page was upset. He explained to Mother Nature and he sat down a moment, and invented something exquisitely beautiful of many colors, to prove to all the proud Things that *no one color is better than any other, and that the most* beautiful thing of all is...a many-colored rainbow.

Before the broadcast: If there s a Mother Nature, certainly there must be a Father Nature, too. Very young children may need an explaination of these mythical person who are balmed, or praised for the things of Nature. In this story, Father Nature is in charge of giving appropriate sounds to Things, while Mother Nature assigns the colors. The children may enjoy talking about the sound and colors of things in Nature and how things are distinguished one from another by their sound and/or color.

Perhaps, for the youngest children, an explanation of the rainbow may be necessary/

After the broadcast: Since nobody and no thing is responsible for its own color, it is not very sensible to any of us to feel that our color is best...as if it were a personal achievement. How did Mother Nature bring all the quarreling Things to their senses? Perhaps the children might like to assign new colors to some of Nature's Things, or with crayon, paint, or paper create their own rainbows to remind them of the greater beauty of many colors together. At the teacher's discretion, he or she can relate the story to the social problems of today.

LESSON 31
Tim, The Timid Pirate

The story: Young Time becomes a pirate, because the men in his family have always been pirates. But, unlike all the others, young Time is exceedingly timid. The Captain assigns Tim to one job after another aboard the pirate ship, but Tim's timidity always shows. In desperation the Captain assigns him to the galley and happily discovers Tim likes to cook. Toward the end of a long voyage, as the pirate ship approaches port, the Captain orders a good breakfast for all the pirates before they go ashore. Tim starts making great piles of pancakes. In his exictement to do a good job, Tim spills pancake batter on the stove and smoke immediately billows through the ship. The other pirates, seeing smoke coming from the galley, are terrified at the though of a raging fire at sea. They forget all their so-called "bravery" and jump overboard...all, of course, except Tim who rescues them, one by one.

Before the broadcast: Today's program emphasizes the fact that people are afraid of different things. Each person, on some occasion, is afraid. True bravery is not boastful.

After the broadcast: A ship's galley is its kitchen. Why do you think the captain assigned Tim to work there? What did the other pirates learn about Tim when they jumped overboard, and he didn't? Can you think of situations where you are frightened and you are not? How about situations where you are frightened and others are not? What situations can you think of where it might be wise to be afraid? (Being a passenger in a speeding car, or boat, with an irresponsible driver; jaywalking; riding a bicycle in heavy traffic, etc.)

ON THE LEVEL

ON THE LEVEL is a series of 12 15-minute audio radio programs for 14-to 17-year-old students. It deals with subjects on emotional and social growth evident in people of this age.

ON THE LEVEL is designed to help young people understand what is happening to them as they grow up and to encourage their active participation in the hard work of adolescence—approaching maturity through social and personal growth.

The twelve lessons dramatize common teenage concerns like love, stress, conflict, and changing relationships with family and friends. Each lesson offers three different endings designed to stimulate reflection and class discussion.

This radio series series can be used either alone or with the ON THE LEVEL video series listed in the S.C. ITV and Radio Resources Guide. Teachers' guides are available for ON THE LEVEL upon request from the Office of ITV and Radio.

OUR AMERICAN LEADERS

LESSON 1
John and Sebastian Cabot

Overview: Inspired by Columbus and his discoveries, John and Sebastian Cabot, father and son navigators, persuaded King Henry VII of England to finance them on an expedition to the East Indies. By their landing in Newfoundland or Nova Scotia, they assured England of a claim to the American Continent.

The follow-up: Why was the King of England interested in an expedition to the East Indies? What were the fears of some of the sailors of the expedition? Of what importance was the Cabots' discovery? On a map, trace the probable route of the Cabots.

LESSON 2
Henry Hudson

Overview: Although Henry Hudson failed to discover the Northwest Passage, he did happen upon the important bay and river which now bear his name. However, he and his party of explorers did not realize the full importance of their discovery.

The follow-up: Why was the discovery of Henry Hudson's river important? Was it unpatriotic of Hudson to sail for a country not his own? Discuss. Draw a picture of the island of Man-a-hat-ta as seen by Hudson from his boat.

LESSON 3
Jean Baptiste Du Sable

Overview: Jean Baptiste du Sable, a Haitian, set off with a friend to seek his fortune in New France on the American continent. Their trip was complicated by a storm; they continued their journey, however, and explored the land around the Mississippi where they found the Indian trading station called Eschikagou.

The follow-up: Locate Chicago on a map. Why would this be a particularly good place for a trading post? Set up a trading post in the classroom.

LESSON 4
Hernando De Soto

Overview: Hernando de Soto, a Spanish explorer, came with his party of men to the New World in search of gold and adventure. They found no gold--but they did find adventure--and the Mississippi River!

The follow-up: How important did de Soto's discovery prove in future years? Why were the men on de Soto's expedition eager to turn back? Why were the indians hostile to de Soto's party? Trace the route of the Mississippi on a map.

LESSON 5
Captain John Smith

Overview: The first hard Jamestown winter nearly destroyed all of the Jamestown settlers. Captain Smith disciplined the people severly in order to save their lives.

The follow-up: What major perils did the settlers face? Compare the dangers faced by these early settlers in the New World with the dangers faced by today's astronauts. Make a list of the provisions the settlers would have needed for survival. Make a list of the chores that would have had to be done.

LESSON 6
William Penn

Overview: The Society of Friends, or Quakers, were highly persecuted in England. In payment for a bad debt owed his deceased father, William Penn received from the English King a grant of land in the New World where he and his fellow Friends might live in peace. The land settled by the Friends became known as Pennsylvania, or Penn's Woods.

The follow-up: Why did the King and Penn's father object to Quakerism? What are some beliefs basic to the Society of Friends?

LESSON 7
Sequoya

Overview: The Cherokees, like other Indian tribes, for centuries had no written language. Sequoya, a Cherokee farmer, devoted years of his life to try to create an alphabet. His fellow Cherokees ridiculed his attempts; just the same, he persisted, and succeeded. On May 10, 1821, thanks to Sequoya, the Cherokees had the basis for a written language!

The follow-up: What sacrifices did Sequoya have to make in order to work on his alphabet? Why is a written language important to any people? Invent a simple written alphabet or code of symbols.

LESSON 8
John Peter Zenger

Overview: John Peter Zenger was arrested and kept in solitary confinement for nine months on charges of libel, for printing "scandalous and false reflections" about Governor Wiliam Cosby. The trial took place in August, 1735. Andrew Hamilton, lawyer for the defense, won his acquittal on the grounds that libel consists only in lies, not in truth, and that the people have a right to know the truth.

The follow-up: Why is it important that the people be able to learn about the lives of public figures? Why is freedom of the press basic to a democracy? Look through newspapers and magazines for articles and editorials in which public figures are criticized. Find the section of the U. S. Constitution which guarantees freedom of the press. List other freedoms guaranteed under our Constitution.

LESSON 9
Asher Levy

Overview: In 1634, Asher Levy and twenty-three other Jewish refugees from Spanish persecution came to New Amsterdam in search of freedom. Governor Peter Stuyvesant denied the little group equal civil rights and sought to bar them altogether from his colony. But he was unsuccessful, and so the first Jewish settlement in the New World was established.

The follow-up: Why did the Jews seek to settle in the New World? What type of person was Stuyvesant? What civil right which Asher Levy had been denied did he finally win, against Stuyvesant's objections?

LESSON 10
George Washington

Overview: In 1781, with the surrender of Lord Cornwallis at Yorktown, Americans, under the leadership of George Washington, won the victory of an idea--that free men have the right to determine who their rulers should be. With the defeat of King George's best army, the American colonies became the United States of America.

The follow-up: What type of person was General Washington? Why did he and other patriots reject the idea of monarchy?

LESSON 11
Thomas Paine

Overview: During the Revolutionary War, Thomas Paine distinguished himself in the battle for the minds of men. Paine stirred public opinion in favor of a break with Britain with his pamphlet, "Common Sense." Once the battle was joined, his words ("These are the times that try men's souls . . "and others) proved an inspiration to his fellow-soldiers.

The follow-up: What do the words, "These are the times that try men's souls" mean? Are they applicable today? Explain. Of what value is a pen in fighting a war? Write an essay to inspire people to work for some worthy cause.

LESSON 12
John Paul Jones

Overview: John Paul Jones, Captain of the "Bon Homme Richard," won the first great naval victory for the United States in the Revolutionary War by defeating the British ship, "Serapis." The "Bon Homme Richard's" was shattered but the skill and courage of John Paul Jones carried the day.

The follow-up: How did the courage and skill of the "Bon Homme Richard's" commander prove more important than the condition of the ship? Why was this battle so significant?

LESSON 13
Casimir Pulaski

Overview: Casimir Pulaski was a Pole who believed in the American colonies' fight for liberty. He originated a unit of infantry and calvary known as Pulaski's Legion, which played an important role in the Revolution. In October 1779, General Pulaski was killed in the Battle of Savannah.

The follow-up: What were some character traits of Casimir Pulaski? Why would a man want to risk his life fighting for a country not his own? Of what importance was Pulaski's contribution to the American cause?

LESSON 14
Thomas Jefferson

Overview: It was at the meeting of the Second Continental Congress in Philadelphia on July 4, 1776 that the Declaration of Independence was signed. Its basic statement was that a people have the right to choose who shall govern them. One section of the Declaration as originally drafted, which the Congress rejected, attempted to abolish the slave trade.

The follow-up: How might history have been changed had the clause eliminating the slave trade remained in the Declaration? Stage a mock debate over the slave trade clause proposed for the Declaration, the debaters assuming the roles of specific members of the Second Continental Congress.

LESSON 15
John Jay

Overview: Eleven years after peace was declared between the new United States and Great Britian, it seemed as though a new war might break out between the two nations. John Jay was sent by President Washington to London to try to reach a peaceful settlement with Great Britian; he succeeded in his mission, and a new war was averted.

The follow-up: What do you think might have happened had John Jay insisted on getting everything his country wanted? Let half the class

take Great Britain's side and half the United States' side. Have them each present arguments about the issues at stake in the Jay Treaty.

LESSON 16
John Charles Fremont

Overview: John Charles Fremont did much of the exploring between the Rocky Mountains in the Pacific. He helped the pioneers to settle the area in California and to stand firm when the Mexicans demanded their land back. Fremont felt the United States had a right to expand.

The follow-up: Was it morally right or justifiable for the United States to invade and settle Mexican territory? Explain. What would the United States be like today without that territory? Stage a debate on war vs. peace, with the expansion into Mexican territory as the issue.

LESSON 17
Lewis and Clark

Overview: Lewis and Clark set out to explore the Missouri and the Columbia Rivers and to try to find an all-water route to the Pacific. The notes and maps they kept proved invaluable aids in future development and explorations. Sacagawea, the Indian girl who acted as their guide, turned out to be the sister of the chief of the Shoshone Indians, who provided the explorers with much-needed horses at a crucial time.

The follow-up: How did the two explorers and the Indian chief show their friendly intentions towards each other? Although Lewis and Clark did not find an all-water route to the Pacific, their expedition was important. Why? Trace the route of the Lewis and Clark expedition on a map.

LESSON 18
Frederick Douglass

Overview: Frederick Douglass, black abolitionist, did much to rally Europeans to the side of the anti-slavery movement. His speaking tours against slavery raised much-needed funds and help for the underground railroad. He ws an inspiration to many--white, black, rich, poor--who subsequently risked their lives to help slaves escpe from the South.

The follow-up: Why were people willing to risk their own lives to help slaves escape? What examples of this type of courage can you think of in more recent times? Of what importance was learning to read to the slaves? Report on the Underground Railroad.

LESSON 19
William Lloyd Garrison

Overview: William Lloyd Garrison, New Egland abolitionist, was one of the most controversial persons of his time. His newspaper, "The Liberator," promulgated his unpopular ideas on the immediate abolition of slavery. Because of his blunt outspokenness, his life was threatened by angry mobs.

The follow-up: Describe the personality of William Lloyd Garrison. Why were so many Northerners against the abolition of slavery? What did Garrison contribute to the struggle to free the slaves? Write news articles and/or editorials such as might have appeared in Garrison's newspaper.

LESSON 20
Enrico Fermi

Overview: Enrico Fermi felt that one splitting atom could split another, thus starting a chain reaction. He foresaw the tremendous amount of heat and energy that could be released from a controlled splitting of the atom. On December 2, 1942 the experiment was tested--producing the first atomic chain reaction in the history of the world!

The follow-up: Of what use is the controlled atomic reaction? Why was so much at stake on December 2, 1942? How would the future of the world have been affected had the experiment proved unsuccessful?

LESSON 21
Charles Drew

Overview: In March, 1939, Charles Drew, a black doctor working in New York, completed the experiments which proved that blood plasma could be stored without spoiling, and then used in transfusions to save lives. Drew's work saved the lives of any soldiers during World War II--and is still saving lives today.

The follow-up: How does the storage of blood plasma help to save lives? What obstacles do you suppose Charles Drew faced in pursuing his career?

LESSON 22
Jonas Salk

Overview: April 12, 1954--a day that made medical history! Dr. Jonas Salk was so sure of his polio vaccine that the first children he injected were his own. The vaccine was proven safe--but whether or not it was effective was still in question. A mass experiment involving hundreds of thousnds of school children proved that the vaccine was effective. On April 12, 1954 the good news was made public.

The follow-up: How do you think Dr. Salk felt before injecting his own children? Why was it necessary to have such a group involved in the experiment? What other diseases still remain to be conquered? Dramatize a scene between a father and mother as they decide whether or not to permit their child to take part in Dr. Salk's experiment.

LESSON 23
Horace Mann

Overview: In December, 1852 the Massachusetts State Legislature passed the first law for compulsory free public education. Up to this point, the rich sent their children to private academies of learning, while the poor had only the pauper schools. Horace Mann thus saw his dream come true.

The follow-up: Why should the rich be taxed to support the education of poor children? Is compulsory education fair? What is the special importance of free public education in a democracy? Stage a debate on the bill for compulsory free education.

LESSON 24
Mary McLeod Bethune

Overview: Born just ten years after the Emancipaton in a log cabin in South Carolina, Mary McLeod Bethune became fiercely determined to learn to read and to teach other blacks. She rose to such prominence that five Presidents of our country sought her advice, and Franklin Roosevelt requested her presence at the meeting of delegates to sign the United Nations Charter.

The follow-up: What type of person was Mary McLeod Bethune? Why was learning to read so very important to her? What obstacles did she have to overcome in order to succeed in her life work?

LESSON 25
Mark Twain

Overview: Mark Twain, born Samuel Clemens, actually lived many of the adventures he later wrote about in his famous books, "The Adventures of Tom Sawyer," "Huckleberry Finn," and "Life on the Mississippi." In his own lifetime, Mark Twain became the literary hero of America.

The follow-up: How did Mark Twain draw upon his boyhood in his writing? How different was life in America then from life in our country today?

LESSON 26
Irving Berlin

Overview: Irving Berlin came to America from Russia as a very young child, escaping from the programs against Jews. He learned to love his new country, the United States, because here he was allowed to worship God in his own way, and to earn his living in a land of opportunity. Berlin is widely known for having written "God Bless America," for popularizing ragtime, and for composing many memorable songs.

The follow-up: Why did Irving Berlin feel he was lucky to be in America? Which of his many songs have become part of our nation's heritage? Why?

LESSON 27
Henry David Thoreau

Overview: In 1846, the philosopher Henry David Thoreau was imprisoned for refusing to pay his taxes. His reasons were that he could not support a government which allowed slavery to continue and which was fighting a war with Mexico on questionable moral grounds.

The follow-up: What type of person was Thoreau? Do you think Thoreau's form of protest, by letting himself be imprisoned for not paying taxes, was effective? Why? Why not? If Thoreau were alive today, how do you suppose he would react to the issues of our times?

LESSON 28
Susan B. Anthony

Overview: On Election Day, 1872 Susan B. Anthony led a group of forty women to the polls to vote for President of the United States. Never before in American history had women attempted to vote. Although she was arrested, taken to court and fined, she continued her fight for women's sufferage, a fight which was eventually won years later.

The follow-up: What reasons did the people in 1872 advance for denying women the vote? Why did the vote mean so much to Susan B. Anthony? Act out one or both of the following scenes: (1) Miss Anthony and her followers coming to the polls to vote; (2) the court trial. What rights are women still fighting for today? What is the Women's Liberation Movement? Find out about the Women's Rights Amendment to the U. S. Constitution.

LESSON 29
Samuel Gompers

Overview: Samuel Gompers, in 1877, led a group of factory cigar makers out on strike when their employers refused to meet their demand for a raise of one dollar per thousand cigars. The idea of workers striking was new in those days. Gompers taught his men that, by sticking together, they could be a powerful bargaining unit.

The follow-up: Why is collective bargaining more effective than individual bargaining? Are unions good for employers as well as employees? Explain. Should the right to strike be restricted in any way? Conduct a meeting of "workers" considering whether to strike or not. Represent both sides of the argument.

LESSON 30
Thurgood Marshall

Overview: On May 17, 1954 the United States Supreme Court handed down a decision which included these words "We conclude that in the field of public education the doctrine of 'separate but equal' has no place." It was attorney Thurgood Marshall who won for his people, and for all people in the United States, this legal victory.

The follow-up: Why is "separate but equal" really not equal? How has the victory won by Marshall been followed up? Prepare a report on the events of May 17, 1954 and after, in connection with the Supreme Court decision of that date.

PEOPLEWORKS

INTRODUCTION TO SERIES:

Several years ago, U. S. Commissioner of Education Sidney P. Marland, Jr. introduced the concept of career education, allocating funds to implement the concept. Educational administrators at state and local levels were receptive to the concept, recognizing that it met an evident need. Since then, career education has become what one publication calls "a concept in search of a definition." Not that there is any shortage of definitions!

As theorists across the nation busy themselves with definitions, classroom teachers and counselors apply themselves to emphasizing the career implications of curriculum content and in-school activities of every sort. To help them, this series of programs has been prepared by the Wisconsin School of Air in cooperation with the Wisconsin Department of Public Instruction and the Educational Communications Board.

The programs utilize actors and actuality interviews, music and sound in a mixed format, with recurrent situations and characters that students may easily identify with. Although the series develops progressively, each program is complete within itself and can be useful by itself. The program notes that follow include a few suggestions for effective utilization.

LESSON 1
What Do You Do?

Overview: Sooner or later, when peole are getting acquainted, the question comes up "What Do You Do?" With youngsters, the question more often is formulated: "What do you like to do?" In all its variations, the question indicates the association of identity with occupation. That association is examined in this program, as we get acquainted with some of the characters and concepts to be developed in the course of the series.

My Son, the Doctor. This comedy cliche says a lot about the association of identity and occupation--but whose identity and whose occupation? Do you suppose this mother's son became a doctor in response to a "calling" or a "telling"? Young people are counseled to look within themselves for guidance toward career choices. Within, they find not only their own interests, aptitudes, and abilities but also parental projections and expectations. Role-playing along the theme of *My Son, the Doctor* may help students differentiate their own interests and inclinations from those of parents; and may also help them deal more rationally with parental pressures in regard to choosing a career.

Follow-up: Ask students what they like to do and, together, discuss what types of careers might develop out of those likes. How do students now define these words: vocation, occupation, profession, career? Compare with dictionary definitions. To make the choices necessary to develop a career a person needs much self information. What kinds of information? How can it be acquired?

LESSON 2
Somebody's Got To Carry Out The Garbage

Overview: Home as the scene of a Peopleworks (family) is established in this program, as a number of questions, recurrent in the series, are raised. Should Mom carry out the garbage (wash dishes, make beds, cook" because home is her "place"? Should Noland carry out the garbage (mow lawn, shovel snow) becuse "it's boy's work"? Should Willa do it in a martyred Little Red Hen state-of-mind? The question, "Who will do the dirty work?" is left unanswered as a cliff-hanger and for after-program discussion.

The Mudsill Theory. This concept of a two-class society was prevalent in the antebellum South: "In all social systems there must be a class to do the menial duties, to perform the drudgery of life--It constitutes the very mudsill of society." How did the Mudsill Theory serve to justify slavery? Why was it effective in winning the support of poor whites for slavery and an economic system that worked against their own best interests? There are menial tasks and perhaps some drudgery in an peopleworks: what are some ways to get such work done without a "mudsill class"? What principles in the American tradition of freedom and justice are violated by the Mudsill Theory?

Follow-up: Young people still hear talk about "dignity in work" but are often allowed little in the work they do. Yes, there are women who "forget" to pay their young baby sitters, gardeners, and household helpers; there are also some who overpay. Encourage students to discuss negative work experiences and ways of dealing with them. Contrast the followng statements, relating them to the title of this series: people bring dignity to work; there is dignity in work.

LESSON 3
"The Way You Hold Your Head"

Overview: The way you hold your head/That's the way you're gonna go": a Black American folkline articulates the theme of this program--self-image as a major factor in the choice and development of a career. The program comes to focus upon Willa's self-putdown attitudes and behavior.

Inhibited or Prohibited. This series is built upon a broad concept of career as being the course of an individual's life, with occupation(s) being a major feature of that career. There are both external and internal barriers that may prohibit/inhibit freedom of choice along the way: Students should be aware of both. What external barriers may impede minority groups? women? elderly people? handicapped people? What can be done about those barriers? Those who often meet with disrespect may find it hard to respect themselves: thus an internal barrier is created. What can be done about that? How does Willa defeat herself?

What is "false modesty"? What is "false pride"? How does honest self appraisal save us from those extremes? How does an individual go about taking hiw own measure?

Follow-up: When students express disagreement with the resolution of situations in these programs, encourage them to rewrite or replay to their own satisfaction. Be alert to insight into individual or group attitudes and feelings that such exercise may provide.

LESSON 4
Monkeywrench in the Peopleworks

Overview: As we get better acquainted with Nolan, we find that whether interacting with family, schoolmates, or friends, he chooses to be a monkeywrench in the peopleworks. And the question is--why? what makes him hold his head this way?

Today's Sunshine in Tomorrow's Plant. A major objective of this series is to help students become more career oriented. Discuss together how Nolan's ways of relating to people and projects within the various peopleworks of which he is a part may influence his career in the future. How about Willa's ways? How about my ways?

Follow-up: Several kinds of information are necessary to the choosing of a career: information about oneself; information about various occupations; procedural information--"how-to" acquire needed skills, apply for a job, etc. Even now, students are making choices that may influence future career development: discuss. Ask students to discuss the following questions: Since waking up this morning, what choices have I made? Why did I make those choices? How can students get the information needed for making career choices?

LESSON 5
Gigging

Overview: "Real" people in this program--functioning members of particularly concise peopleworks: a rock music group. A career is much more than a way of earning a living ; it is a whole set of values, attitudes, behavior, and assumptions--a way of life.

What's the Lifestyle? Upon entering a career, one enters what anthropologists call an occupational culture, a world-within-worlds, that has its own manners, mores--even its own language in most cases. (Ask the students to define "gig.") Contemplating a particular career, a person should measure himself not only against the job but also against the lifestyle that goes with it: Does it conform or conflict with one's basic nature? Does it reinforce or threaten one's values? Ask these questions

of the lifestyle described in this program. Compare the lifestyle of the professional musician with that of a teacher, a retail merchant, a telephone lineman, barber. In what ways does Dad's and/or Mom's occupation influence the lifestyle known at home?

Follow-Up: Encourage students to collect lifestyle data related to careers they may be contemplating. Where and how might they get such information?

Occupational cultures, like any other cultures, are not fixed for all time. They are made by people and constantly changed by people. In what ways might the rock musician's lifestyle differ from that of a Big Band member in the forties and fifties?

Music-making involves a great many occupations other than that of the musician. What are some of them? (Composing, instrument making, booking, record making and marketing--to name only a few.) An interested student might explore the music industry by compiling a history of a pop hit.

LESSON 6
Bodyworks

Overview: From birth to burial, the human body requires attention, its maintenance and improvement being necessary to one's physical, mental and emotional well being. To supply the help most individuals need with this life-long task, a peopleworks of considerable dimensions has developed. With an interview a person in "bodyworks" provides the main substance of this program.

Tradeoffs. Do occupations come into being because of what people want/need to do or because of what people want/need to have done for them? Discuss. Ask students to itemize things they now do for themselves that may be delegated to others after they enter upon a career (e.g., bike repair, clothes making, hair dressing). Even enjoyed activities may have to be delegated to others--at least, in part: why? How does specialization increase the number of paid occupations?

Follow-up: "Bodyworks" occupations are numerous and wide-ranging: cosmetology, barbering, physical culture, fashion-design, marketing, modelling. Ask students to extend the list. Together, discuss kinds of information (about acquiring skills, about licensing, about lifestyle, etc.) to be collected if contemplating entry into this (or any other) career complex. Where and how to get the information?

LESSON 7
Health Helpers

Overview: Doctors and nurses come immediately to mind, but they are only some among the multitude of health helpers whose occupations are part of the career complex that is the focus of this program.

Medic. Students interested in a medical career have a large world to explore. Where to begin? What kinds of volunteer work might give one a chance to "try-on" a medical career? Perhaps someone knows a Candy Striper who would consent to talk to a group interested in nursing. Make a list of personality traits that would seem required of a doctor, nurse, or therapist. Would an emergency medic need similar traits? any others besides? Would you expect the same personality in a medical researcher? a lab technician?

Together, compile a list of Health Helper occupations. Do all require the same amount of education? the same academic aptitudes?

Follow-up: Interviewees for this and other programs in the series are urged to talk in personal terms about their careers--not to speak as experts or advisors. Most of them are younger people, new to their careers and still in touch with their own student experiences. Notice how often they say, "I was always interested in". Call to students' attention. The biographies of Health Helpers often include an early life experience with illness or health handicap of some sort: why is that? People often enter the career complex of their parents or other relatives. Is this because of "in-group connections" or a consequence of occupational culture? Discuss, emphasizing ways and means of compensating for not having personal experience with the career-of-your-choice.

LESSON 8
Builders

Overview: Some like to work with their hands, some with their minds, some with machinery--all are necessary to build a bridge, a high-rise, a house. In this program, we learn what it's like to live and to work among those who are builders.

Hard Hats and Slide Rules. They change the face of the earth, leave the mark of humanity where they work: who are they? As a group, make a list of all the occupations required to put one house where there was formerly only a patch of weeds and woods. If complete, the list would include representatives of the total human achievement. You needn't go that far, but be sure to include the chemist responsible for all those manmade floor, wall, ceiling coverings; the architect whose in-the-mind picture provides the pattern; and the carpenter whose skill with tools brings the house into being. Then, too, you could mention the philosopher: "A man's (person's) home is his castle"—which brings us to careers legal and political.

Follow-up: One who is a builder will make certain educational choices: What are they? Some buildng occupations require aptitudes and abilities of a physical sort: What are they? What mental aptitudes are required? What skills?

LESSON 9
Hook-Up

Overview: All of these programs are products of the combined efforts of communications careerists. The credits at the end of the program indicate the variety of occupations involved in the production of programs such as these: writer, producer (director), engineer, musician--and then there are the actors. This program directs student attention to the very large career complex that occupies (employs) specialists in the communication arts.

Stage, Screen, Radio—and Newsprint. "The media" are of a vital importance to our civilization: why? Analysis of the terms medium and media indicate the function of this peopleworks within the larger society.

Follow-up: What academic choices would be in order for a person contemplating a communications career as: a broadcasting engineer; a news reporter; a film maker; a script writer; an actor; a TV director? What activities in junior and senior high school help one prepare for such careers? What kinds of talents and aptitudes would be needed? Any physical requirements?

Together, talk about how the following academic studies would relate to communication career: English literature and composition; social studies; mathematics; dramatics; physics; languages; typing.

LESSON 10
Salespeople

Overview: Few products sell themselves, and those that do can be distributed by vending machines and other serve-yourself arrangements. In our consumer society, a sales career may carry one through a wide variety of jobs. A good salesperson may find himself working in a store, on the telephone, door-to-door, on the road, or by mail. Whatever his work scene, the salesperson's success depends on how well he can deal with people in all their infinite variety.

I Like to Meet People. If you can't make this statement, you probably would not be happy as a salesperson: why not?

Follow-up: What other personality traits might be needed for a career in sales? What physical attributes, if any? What course of education would prepare one for selling? How would speech and debate experience help?

Sales experience may lead to other occupations within the larger career complex, Marketing and Merchandising: what are some? What educational choices would prepare one for these occupations?

LESSON 11
On The Move

Overview: Some people recoil from the prospect of being confined in office, shop, or store; they want to be on the move. Their needs dovetail very nicely with the transportation needs of our civilization. In this program, we get acquainted with one transportation career.

Land, Sea, Sky, and Space. Make a list of occupations that come within the broad classification of transportation. Don't stop with drivers and pilots! Dispatchers, stewards and stewardesses, mechanics, navigators, travel agents—what else? What physical and mental attributes are required for these occupations? What education and training? (The same for all?) Compare the lifestyles of an airline pilot with that of a restaurant manager, a librarian, a hair dresser, a real estate salesman. Does someone know a pilot or stewardess who might talk to a group of interested students? A truck or cab driver? A dispatcher?

Follow-Up: Encourage students to talk together about ways and means of getting information about contemplated careers. Someone's father or older sister works within a career area of interest to a classmate: Could an introduction be arranged?

LESSON 12
Going Through Changes

Overview: Personal satisfaction and social usefulness as career purposes are stressed in this program, as we consider the possibility of multiple careers within one lifetime. Child-rearing and homemaking may bring deep satisfaction and a sense of usefulness to some women, but that career usually ends long before the end of life. At this point, increasing numbers of women turn to a second career. Similarly, some careers require physical abilities or attributes that may wane near the middle of life--professional sports, for example, or fashion modelling; a second career may be in order.

Plan Ahead or Wait and See. If a person anticipates multiple sequential careers, how will that influence his educational choices at high school and college levels? How might a girl lay an educational foundation for a career as mother and homemaker followed by some other? What choices will she make now if she intends to pursue more formal education at the end of her career as a mother?

Follow-Up: Mechanization and other technological developments probably will make some of today's occupations obsolete a few years from now. How can a student plan now for going through those changes in the future? Discuss the kind of educational program that would prepare one for such changes. What kind of educational foundation prepares one to make the most of continuing education?

LESSON 13
Spin-off Career

Overview: If a bottle is fixed over a newly budded cucumber, the cucumber will grow to the size and contours of the bottle--no more and no differently. Will early commitment to a career have similar influence on the growth of an individual? It's something to think about and discuss. In this program, we meet at least one individual whose own uniqueness produced a unique career, different and yet related to the one prepared for.

Follow-Up: After this program, allow discussion to develop freely around people and cucumbers, careers and conformity.

LESSON 14
The Importance of Be(Com)ing Willa

Overview: In programs 14 and 15, Willa and Nolan gain personal insight that changes their ways of relating to themselves, to other people, and to the various peopleworks of which they are parts.

Follow-Up: Be sure to allow students to play out alternative resolutions to these dramatic episodes if they wish. Encourage discussion of the characters: In what ways do Willa and Nolan seem or not seem real? Do they like or dislike them--and why?

People are responsible for the development of their own careers. Agree or disagree? Discuss.

LESSON 15
Monkeywrench in the Nolanworks

See program notes for Program 14.

LESSON 16
Monkeywrench in the Nolanworks

Overview: The compiling of a V.I.T.A. or resume provides a framework for this summary program. The device provides a way of conveying a message--that one's career begins at birth and is developed through the successful years. A survey of one's doings and achievements thus far in life may give clues about where--toward what kind of performance within which peopleworks--one may be headed.

Follow-up: Why wait until job-application time to start preparing a V.I.T.A.? Why not begin now? Help students who are interested to do so. Encourage them to read their own V.I.T.A. with this question in mind? What occupation or occupations am I most--or almost suited for? What skills or knowledge would make my application stronger? What experience?

PRIVATE EYE ON THE ENVIRONMENT

LESSON 1
No Fear of Drought—Israel

Objectives: To become more aware of water as a valuable resource.

Story: New York City is going through a drought. The grass turns brown; gardens can't be watered; pools are closed. The children come to Johnny Nickel for help. He tells them to find out where New York gets its water. The private eye also goes to Israel where the land is dry and still there is no fear of drought.

Key Concepts:

1. System of collection and distribution. In New York City it is collected upstate and piped downstate.
2. There is a natural system. Rain water flows downfill by gravity. A system of water mains, pipes and pumps distribute water in the city.
3. **Reservoir:** It is the place where water is stored; it holds water so that, even between rainfalls, the water is available. Some of the water from each reservoir goes to New York City through the aqueducts. Some is released to keep the stream flowing.
4. **Drought:** when more water is needed than is available.

Vocabulary Words: watershed, environment, aqueduct, reservoir, drought, kibbutz, shalom, stream, water

Key Places: Catskills, Westchester County, Delaware River, Croton, Negev, Israel, Harlem

Questions:

1. Starting in New York City, can you trace the route Jude took to find where New York City's water comes from?
2. What do you think is the real reason why New York ran out of water in the play?
3. How many ways do people use water every day? (Teachers: remember cars, air conditioning, factories, sprinkling and irrigation, fire fighting, etc.)
4. Why do you think there is a fence around the reservoir in Central Park?
5. Can you think of any reasons why there wouldn't be enough water even if our reservoirs were full?
6. Can you think of any places besides reservoirs where water is stored? (In your apartment building, house, etc.)
7. How do you think water gets from below the ground up to apartments where it is used?(Note for teachers: interdependency of resources: electrical pumps carry water up to apartments after gravity has carried it down to N.Y. City.)

Projects:

1. How does water get into your building? Investigate. How is it stored?
2. What can we learn from Israel about water?
3. What happens to dirty water? How do we test for purity? Can we do that? How is water cleaned? Who is responsible for cleaning water? Are there any new ways to clean water?
4. Build a clay model of a watershed. Sprinkle water over it to show how it runs down hill and collects in a pool.

LESSON 2
Squatters Settlements in Latin America—
And New York City

Objective: To become aware of housing problems and some pioneering approaches to their solution.

Story: Judy isn't happy with her apartment since there are too many people and not enough space or privacy. Every attempt she makes to create her own space is frustrated. She journeys to Mexico City where she discovers squatters creating whole new communities because there is no other place to live. Returning to New York at Johnny Nickel's suggestion, she discovers people rebuilding whole communities by renovating housing for themselves.

Key Concepts:

1. Our cities face many problems, one of which is the shortage of decent housing.
2. Often, it is difficult to solve problems alone, but easier with the help and cooperation of others.
3. Our homes and communities are important parts of our lives.
4. Sometimes, creating ones own environment is a difficult but rewarding goal.
5. These problems exist in many places in the world and sometimes we find similar solutions.
6. "Urban pioneers", like pioneers of Colonial America, are in search of better ways of living in the environment.

Vocabulary Words: pioneer, squatter, shantytown, barrio, blueprint, brownstone, architecture, rehabilitate, self-help, bureaucracy

Key Places: Mexico, South Bronx, Harlem, East 11th Street(Manhattan)

Questions:

1. Besides Mexico City, what other cities and countries have squatter settlements?
2. How are self-help housing in New York City and squatter settlements in Mexico City the same? How are they different?
3. What problems do you see facing both self-help housing and squatters?
4. Are there problems in your buildings, or in your communities? What ways exist to solve these problems and how can "people power" help?
5. Have you ever built your own small house? Describe it. How did you feel about it?

Projects:

1. How do you design and construct a building? Obtain a set of blueprints, perhaps for your school, and discuss the tools and materials used in constructions. Draw a blueprint of your classroom.
2. What does an architect or a construction worker do? Visit an architect's office or a construction site.
3. What kind of city would you like to live in? What kind of house? Draw a picture of these.
4. Discuss what your class could do to help solve problems you see in the community. Consider some alternative approaches, and perhaps try them out.
5. Find out what can be built within your own classroom.

LESSON 3
Restoration in Bedford-Stuyvesant

Objective: To become aware of the value of your community, history, and your relationship to it.

Story: Skateboard Katy finds a chestful of medallions while digging for treasure. She tries to make money by selling the medallions. Nobody wants to buy them. Everyone is too busy working in the community. Katy loses the medallions but finds out their historic value and what community spirit is all about.

Key Concepts:

1. Every community has a history which links its current inhabitants to its past inhabitants.
2. A community begins through the efforts of one or more individuals working together.
3. The value of putting down, preserving, and getting in touch with the roots of people. The value, other than monetary, of artifacts. (In this case, the medallion unearthed in Bedford-Stuyvesant.)
4. Community spirit - the combined force of individuals working together to improve the social, economic and environmental quality of the community.
5. The environmental value of trees and other vegetation for urban people in terms of aesthetics and health.

Vocabulary Words: community, preservation, restoration, minerals, Magnolia Tree.

Key Places: Bedford-Stuyvesant, Brooklyn; Weeksville Preservation Society; Magnolia Tree Earth Center; Bedford-Stuyvesant Restoration Corporation.

Questions and Projects:

1. When do you think your community was first built? What kind of clues can you find to help you answer this question? Ask some of the older people in your community about this.
2. Talk to some shopkeepers who have been in your community for a long time to tell you about the way your community used to look.
3. What kinds of things do you think you would find if you and your friends were digging for treasures in your community?
4. How old is the building you live in? What kinds of people do you think lived in it when it was first built?
5. Were you born in your community? Were your parents? How about your grandparents? Where did your family originally come from? Why do you think they settled in your community?
6. Do you have anything of sentimental value to you? Why is it valuable? Does it remind you of anything? Does it remind you of anybody?
7. Are there any trees in your neighborhood? How old are they? How would your neighborhood be different if they were not there?
8. Find out if there are any restoration or preservation projects going on in your community and what you can do to help.

LESSON 4
Green Revolution in the City

Objective: To become aware of some of the many ways urban gardening feeds community.

Story: Gramps longs for a "taste" of his native land. Mike tries unsuccessfully to find him an avocado from the Isles of St. Kitts. With the help of a native American Indian -with a special feeling and knowledge about growing things -Gramps and the old woman get involved in the work and wonders of a thriving community garden in the South Bronx.

Key Concepts:

1. Plants are a basic food source. They can also be a special connection to one's homeland.
2. Different kinds of fruits and vegetables grow all over the world.
3. While not all food plants can bear fruit in the New York area—city people can grow many different fruits and vegetables.
4. Gardening can be a source of pleasure, recreation and good eating for people of all ages.
5. Older people sometimes feel isolated and fearful in the city.
6. Community support is the best protection for an urban garden.

Vocabulary Words: wholesale, graffiti, The Great Spirits, avocado, Federal Government, seedling, ancestors, semi-tropical.

Key Places: West Indies, St. Kitts, Cornell University, South Bronx.

Questions:

1. What do plants need in order to grow?
2. Why couldn't gardeners grow an avocado in the Bronx?
3. Why did the community garden bring joy to Gramps and the Indian woman?
4. Why did the looters leave the community garden alone?
5. Where do you see graffiti? How do different people feel about it?
6. What do you need for a successful community garden?

Projects:

1. Talk to people at your local fruit and vegetable stand or grocery store; find out where their avocados, oranges, tomatoes, etc., come from. Look on map, locate places where your food is grown.
2. Locate a community garden in your school neighborhood. Find out what they have been growing, and how they organized and developed their garden.
3. Discuss ways you might start a school vegetable garden.
4. Talk to older people in your neighborhood. Find out where they grew up, and what foods they remember from their childhood. Were they farmers or gardeners years ago? Do they get out much today? Why/why not?
5. Start an avocado plant from a seed. Try placing a seed in a glass of water - suspended with toothpicks - so you can see the roots of the seed growing.

LESSON 5
Famine in the African Sahel

Objective: To become more aware of the natural and economic reasons for hunger.

Story: Johnny Nickel is sent to the African Sahel to investigate starvation in the region. He meets a young African girl who has lost her family to famine. They search for a home for her (and answers to the question of famine) by going to a herdsman, a farmer, and a government official.

Key Concepts:

1. Variability of rainfall. Maps on rainfall show the **average** amount that falls in a year. In some years the rainfall may be greater than the average. In some years it may be less than the average.
2. Dependence on rainfall. Farmers depend on rainfall to water their crops. Herders depend on it to water the pastures they use. When rainfall is below average, it may be insufficient to water crops and pastures.
3. Balance between water supply and herds. Animals, like people, depend on drinking water. Before wells were drilled in the region Johnny Nickel visited, the number of animals in herds was limited by the amount of water that collected in pools. After wells were drilled, more drinking water was available, so herders increased the size of their herds.
4. Balance between grass growth and grazing. A herd of cattle or goats in balance with a pasture will not eat more grass than grows each year. While herds were limited by the amount of water available, they remained in balance with their pastures. As they grew in size after wells were drilled, some herds began to overgraze their pastures.
5. Cash crops versus subsistence crops. The high price export companies pay for certain kinds of crops encourages farmers to grow cash crops (in this case, cotton) rather than crops to feed the people in the region. In the Sahel, farmers replaced subsistence crops with cotton (and peanuts) and too little food was grown for the people of the region.
6. Unequal distribution of benefits from export crops. The money brought into the region from cash crops made some people quite rich. People who were not involved in the export activities did not receive the benefits of that activity.

Vocabulary Words: desert, bush (note: these are both types of environment); rainfall, drought, irrigate, well; sheep, goat, camel, cow; cattle herder, farmer; peanuts, beans, grains (corn, millet, sorghum, rice) cotton.

Key Places: Africa, Sahel, Sahara, Mali, Senegal, Mauritania, Upper Volta, Niger, Chad, Gambia, Niger River, Timbuktu.

Questions:

1. Look at a map of Africa. Starting at Bamako, the capitol of Mali, trace the route Johnny Nickel took downstream to Timbuktu. Which direction is the river flowing between Bamako and Timbuktu? Beyond Timbuktu, which directions does it flow on its way to the sea? What countries does it pass through? What is the name of the gulf the Niger River empties into?
2. What do you think are the main reasons people are going hungry?
3. How could the herders of the Sahel have prevented overgrazing?
4. What is meant by: FOOD FIRST FOR THE PEOPLE!

Projects:

1. Read about the problem of hunger in the world. What ways are people trying to increase the supply of food.
2. Find maps of Africa that show "precipitation" and "vegetation". Trace or draw your own map of the continent to show the average rainfall patterns. Which are the regions where the amount of rainfall varies the most from one year to the next? What kind of vegetation grows where rainfall is light?
3. Investigate the average rainfall in New York. What is the average amount of rainfall in a year? Have there been periods when much less than average rain falls? Greater?

LESSON 6
Aswan Dam: A Miscalculation?

Objective: To become more aware of the benefits and drawbacks of large-scale dams.

Story: Johnny Nickel answers cries for help from the Spirit of the Temple of Dendur haunting the Metropolitan Museum of Art. He flies to Egypt to discover why the temple and the Nubians had to be moved. Seeing new industry, flourishing agriculture, and healthy children, he attributes this to the Aswan Dam. His camel guide then shows him the negative consequences of the dam, silting in Lake Nasser, dependence on commercial fertilizer and diminished fishing.

Key Concepts:

1. A dam can have multiple uses - controlling floods, regulating

10. Today, the large power companies control the distribution of energy in cities.

11. Women can fly helicopters, be private detectives or smoke cigars.

Vocabulary Words: 45 degree angle, windmill, generator, voltmeter, fuel pump (airplane), Fahrenheit, Celsius, solar, solar collector, insulation(thermal), fall-out, black-out, helicopter, electricity, parachute, dragon

Key Places: Long Island, East 11th Street, Manhattan; Queens; FDR Drive

Questions:

1. Look at a map of New York City. Trace the route Johnny Nickel took from Manhattan through Queens to Long Island. How many bodies of water does he cross or see? Name them. What types are they?
2. Why did the residents on East 11th Street want to produce their own energy?
3. Why were they insulating their house?
4. Why are winds likely on Long Island? How were windmills used on Long Island?
5. How can the power companies and the public learn to work together for everyone's benefit?
6. What changes would take place in New York City if the City passed a law banning the use of fossil fuel (oil, coal and gas) for electricity?
7. How is solar energy being used in America and in other countries such as Japan, Israel and Australia?

Projects:

1. Take two large metal cans. Paint one white and the other black and fill them with water. Place them in a sunny window and record their temperatures.
2. Mark a map of the U. S. with all state capitols. Record the number of sunny days each city averages per year. Color in yellow those states where solar heating would be practical; blue where impractical.

LESSON 10
The Supertankers Oil Spills

Objective: To become aware of the problems created by our need for oil as an energy source, and the environmental hazards posed by oil transport.

Story: Johnny Nickel is invited by his old Navy friend, Capt. Bridges, to travel with him on the oil supertanker, "Amoco Cadiz". Although Capt. Bridges assures Johnny that nothing can go wrong with the huge ship, a severe storm, engine trouble, and an argument with the Captain of the rescue tug lead to a terrible disaster. The tanker breaks up on rocks off the coast of France--an area known as Brittany. In spite of efforts at sea and on shore, the huge cargo of oil spills into the sea, causing many serious consequences.

Key Concepts:

1. Oil is produced in countries that are far from the industrial nations that need the oil.
2. Huge supertankers are being built to transport oil. They are built with safety measures and plans are made for dealing with emergencies.
3. Even the best designed supertankers have not proved to be free from problems.
4. When an oil spill occurs, some ways have been found to clean up the oil, but they are not adequate.
5. There are many consequences to an oil spill like that of the "Amoco Cadiz" for the natural environment and for the people who use the environment.
6. Our need for oil and the dangers involved in transporting it make a serious dilemma.
7. We have to think of ways to solve this environment problem.

Vocabulary Words: supertanker, prehistoric, winch, tramp steamer, longitude, latitude, estuary, shoals

Key Places: Persian Gulf, Kuwait, Europe, The Netherlands, Rotterdam, Africa, Cape of Africa, West Coast of Africa, France, Brittany, Brest, West Germany, Britain, England, Norway, Paris, Japan

Questions:

1. Where Kuwait's oil come from?
2. Why does Kuwait have "shiny new buildings and shiny new cars"?
3. What is a supertanker?
4. What are some ways to help supertankers have safe journeys and do these safety measures work?
5. Why do countries like France and the Netherlands need oil?
6. Why didn't Capt. Bridges want to have the West German tug "Pacific" help him when it first offered to tow him?
7. Why did the "Amoco Cadiz" sink?
8. What did the French Coast Guard helicopters do for Johnny Nickel and the sailors on the "Amoco Cadiz"?
9. People tried to clean up the oil from the water and from the shore. What are some things they tried to do? Did they work? Where did these people come from?
10. Why were the French people so angry about the oil spill? Did Capt. Bridges offer to help them?
11. What made the clean up of the Brittany shore a very hard job?
12. Does it matter if we keep spilling oil and dumping waste oil into the ocean?

Projects:

1. Take some rolls of kite string. Find out from the package how many feet are in each roll. Stretch the string out until two people are as far apart as the "Amoco Cadiz" is long.
2. The "Amoco Cadiz" carried 68 million gallons of fuel oil. Find out how much oil it takes to heat your school in a year. How many years could your school have been heated by so much oil? Someone's house? An apartment building?
3. Find a map that shows both the Persian Gulf where the "Amoco Cadiz" began its trip and Brittany where it sunk. If possible, make copies for everyone in the class. Mark the course the "Amoco Cadiz" sailed on your maps. Learn some of the **continents**, the **countries**, and some important geographic features that the supertanker sailed pass.
4. Ships at sea are often located by **longitude** and **latitude**. Learn what these terms mean. Find out the longitude and latitude for New York City, for some places people in your class are from or have visited.
5. Learn about some countries that have a lot of oil. How have oil-producing countries responded to the great demand for oil. Why do they want a lot of money for their oil?
6. Find out why our government is concerned about developing an energy policy.
7. Make a list of the ways you depend upon oil every day. Try to include information about things that you may not be able to see or feel, etc. Write about one day in your life if oil production suddenly stopped, or if we used up all the oil and didn't find other energy sources. 8. Learn about some other major oil spills. What caused them and what did people do about them?
9. Many people feel sad as the French girl in the story, when they see birds that are caught in the oil. Learn about some efforts to save these birds.

LESSON 11
London Killer Smog

Objective: To understand that the quality of the air is crucial to life and good health; that people often spoil the quality of the air (air pollution) especially in cities where there are many people; that air quality can be improved if people decide to take action; that we need to understand how air moves in order to understand why air pollution is worse some times and is some places than others.

Story: It is 1952. Johnny Nickel visits the famous English detective Sherlock Holmes in London because he is studying to become a private detective (Private Eye) and wants to learn from Mr. Holmes. It is an extraordinarily foggy day and Sherlock Holmes becomes very worried because the fog is full of smoke (smog). Holmes investigates and discovers that because all over Britain people use coal to heat their houses, causing terrible smog. This is what happened in 1952 in London's killer smog, frequently happens in Los Angeles and sometimes occurs in New York City.

Cars cause air pollution. Their exhausts give off carbon monoxide which is a poison. The government is trying to find ways of controlling these dangerous poisons such as limiting the number of cars that may go into the busy centers of cities, and requiring car manufacturers to produce cars that don't let off poisonous gases. What is badly needed are new kinds of transport which do not pollute; the bicycle is one good kind for short distances. These changes cost a lot of money and we each have to decide if making air cleaner is something we want to do. We have to compare the costs with the benefits.

Industries often produce large amounts of smoke (pollution). This is one reason why it is important for us to find other sources of energy than coal, like solar power, water power, etc.

Vocabulary Words: Fog, smog, inversion, basin, pollution, carbon monoxide, pollution-control devices

Key Places: London, Los Angeles, New York City, Environmental Protection Agency

Questions and Projects:

1. Find out what parts of New York are the most polluted by asking people, listening to or reading the news and weather or calling up city agencies.
2. Find out from reading encyclopedias or medical books what bad effects polluted air can have on your body.
3. Find out what is an official "fog" in New York City—how much is your view restricted before it becomes fog; when you cannot see the end of a football field, when you cannot see across a street, or when you cannot see your own feet?
4. How often is there fog in New York City?
5. Find out what the New York City Government and the Environmental Protection Agency are doing in New York City to reduce pollution.

LESSON 12
Hudson River: It's Alive!

Objective: To become aware that people misused and seriously damaged the Hudson River. The River is beginning to recover because people are starting to take responsibility to keep it clean. Story: Johnny

irrigation water, providing lakes for fishing and transportation, hydro-electric power generation.

2. Large scale dams also have negative consequences which were not always predicted: lack of silting on agricultural lands leans to dependence on chemical fertilizer which is highly energy consumative; salinization of soils (concentration of salts and alkali's) increases with reduction of flooding; the fertility of the fishing grounds of the Nile delta is reduced since fewer nutrients are borne downstream; flood control, industrialization and commercial agriculture has led to further population increase and the greater concentration of Egypt's population close to the Nile; the incidence of bilharzia has increased as drainage has become more sluggish; the creation of lakes behind dams requires relocation of people and buildings.

3. The costs and the benefits of a project like the Aswan Dam are environmental, social and economic. It is difficult, if not impossible, to arrive at an overall assessment of its worth.

Vocabulary Words: desert, peasant, irrigation, dam, droughts, silt, fertilizer, delta

Key Places: Metropolitan Museum of Art, Temple of Dendur, Nile River, Nubia, Cairo, Aswan, Lake Nassar, Bay of Alexandria

Questions and Projects:

1. Make a list of all the bad things which happened as a result of the Aswan Dam. Several were mentioned in the program, can you guess at others? (e.g. increased concentration of population near the Nile, the formation of a strategically vulnerable installation - distribution of the dam would create floods and havoc in the Nile Valley, much water is lost by evaporation from the surface of Lake Nassar).

2. Can you find any pictures in books of the Temple of Dendur or the monument to Pharaoh Ramses II at the Temple of Abu Simbel? Why were they moved? Where were they moved to?

3. Who are the Nubian people? (There have been sedentary, agricultural peoples in the Nubia since 3000 B.C. Abu Simbel is 3000 years old. 70,000 contemporary Nubians, who live along the Nile in the United Arab Republic and the Sudan were relocated when Lake Nassar was forming).

4. What might be some things which would happen if a huge dam was built across the Hudson River, 100 miles upstream from New York City?

5. Draw a map of the Nile and show the places Johnny Nickel visited.

6. Make a model of a river with a lake behind a dam. Pour water with sand in it through the river and lake. What happens to the sand? Why?

7. Do you know anyone who had to move because his or her home was being knocked down? How would you feel if it happened to you?

8. Make a list of five things in New York City which are 3000 years old. Were they always there, were they bought from somewhere else?

LESSON 7
India and Population Control

Objective: To understand the sources of and the consequences of overpopulation for people and their environments and what people can do to remedy the situation through sensitive education.

Story: Johnny Nickel meets Dr. Tara, a doctor from India who works in the streets of Harlem with poor people. Nickel decides to go to India to try to understand what happens when too many people are living off limited resources and to try to locate Dr. Tara's sister, Jamilla, in order to bring her to New York. In India, Nickel meets a poor, crippled girl who offers to be his guide in his search. In the course of his travels around Calcutta, Nickel sees alot of suffering and poverty. He discovers some of the reasons for the large numbers of people living in the streets of Calcutta and also discovers that the people of India are trying to remedy the situation through setting up family clinics to education people. Dr. Tara comes to India and through her contact with the girl, Jamilla decides to remain in India where she is needed and also needs the people.

Key Concepts:

1. Countries rich in resources, like the United States and India, have poor people who can't find jobs, don't have enough to eat, and don't have places to live.

2. One of the sources of this poverty is a wasteful and uneven use of available resources.

3. This uneven use of resources often results in what appears to be problem called overpopulation.

4. People have social, economic and environmental reasons for wanting to have large families.

5. Through sensitive education programs people can learn the negative consequences of having more children than they can take care of.

Vocabulary Words: Majarajah, resources, overpopulation, ruppees, guardian, cholera, poverty, patience

Key Places: India, Calcutta, Dum Dum Airport, Hooghly, Harlem

Questions and Projects:

1. Overpopulation is not a simple matter of too many people. What are some of the different reasons even countries rich in resources appear to have problems of overpopulation?

2. Discuss places that you have been to or have heard about that seem to be overpopulated. What makes you think they are overpopulated?

3. Find out about what kinds of resources New York State has. Find out how much of these resources are available to the people of New York State and New York City.

4. Are there any family clinics or any other community organizations in your neighborhood? Find out what types of education programs they have that inform people about the problems of overpopulation and what people can do to slow down population growth.

5. Evaluate what kinds of resources are available in your own classroom and school. Are these resources being used in a wasteful and uneven way? What can you and your class do to use your resources more efficiently?

LESSON 8
Seabrook Atomic Energy Plant

Objective: To become aware of the risks and benefits of different forms of energy.

Story: Johnny Nickel is called to Seabrook, New Hampshire by his Grandma Hattie. Grandma is the leader of the Clamshell Alliance, a group determined to block the construction of a Nuclear Power Plant. Nickel discovers that some people are for the power plant because alternatives contain hazards as well. In the end, he must make the decision to be for or against the plant, because energy is a matter for everyone's concern.

Key Concepts:

1. Electricity can be generated in many different ways.

2. Each method used to generate electricity using different fuels or processes has associated risks and benefits.

3. Energy must be used for the right purposes, i.e. electric heating for homes is not efficient.

4. The wastes from Atomic Energy will be dangerous for many thousands of years.

5. Scientific inquiry is never objective but usually supports some interest.

Vocabulary Words: Nuclear power, atomic energy, generator, electricity, radiation, insulate, coal, petroleum

Key Places: Seabrook, New Hampshire, Boston Massachusetts, New England

Questions:

1. How do nuclear power plants produce electricity?
2. Why is more electricity needed by our society?
3. What are the dangers of nuclear energy?
4. What are some alternatives?
5. What are the dangers of alternative sources of energy? (coal, oil, natural gas)
6. Why is the action of the Clamshell Alliance like the work of Martin Luther King?
7. Why does Johnny have a hard time deciding whether or not to join the protest?

Projects:

1. Visit a Nuclear power plant. Con Ed. provides tours for school groups at its Indian Point power plant.

2. Visit a coal fired electricity generating plant.

3. Visit a solar project, a windmill, a hydroelectric dam, or a small granary mill. Contact the Energy Task Force for information.

4. Think of new ways to produce electricity in your classroom. You can convert mechanical energy - such as a rotating bicycle wheel, windmill or water turbine into electricity.

5. Find out about some of the other uses of nuclear energy - such as in medicine, or in powering satellites or in nuclear weapons.

LESSON 9
Plugging in the Sun

Objective: To understand alternative means to generate electricity and heat, such as wind power and solar energy.

Story: Daring Dotty asks Johnny Nickel's help in explaining two mysterious items on a roof in Manhattan. The plot thickens as these turn out to be dark, slanty windows and a windmill. And who is that cigar-smoking woman who follows our pair? After some lucky mishaps with swimming pools in Queens and windmills on Long Island, the problem is solved. The windows are solar energy collectors, the windmill drives and electrical generator and the woman is Jackie Dollar, a private investigator hired by the power company to look into alternative power methods.

Key Concepts:

1. The sun is a free, inexhaustible supply of heat.

2. This heat can be trapped and stored in solar collectors which can heat swimming pools and domestic hot water.

3. Sun heat causes winds which can be used to drive windmills. Windmills can grind corn, pump water or power electrical generators.

4. The waste of heat can be avoided by the use of insulation (thermal).

5. Most large electrical power stations burn fuels, such as coal, oil or gas. Burning fossil fuels causes smoke which pollutes the air.

6. Solar collectors and windmills do not pollute the air.

7. Solar collectors and windmills are small-scale, local energy sources and are too expensive for regular use now.

8. As more solar collectors and windmills are tested and used, their cost should get lower.

9. Large power companies are interested in exploiting new methods of utilizing the sun.

Nickel meets a forlorn turtle who reads him a newspaper story telling about many ways in which people are damaging the Hudson River. The River is the turtle's home. The turtle sets out to investigate what really is happening to the River. He asks Johnny to take over his job as disc jockey on Station WNYT. Johnny uses his new role to introduce various songs about the Hudson River. Meanwhile, through his adventures the turtle (and Johnny) learns that the Hudson River is improving. Certain things are being done by New York State to protect the water. Turtle finds his way to the deck of the sloop "Clearwater", which carries a message of caring about the river to all the people along the river and Johnny discovers the dismal newspaper story was dated 1958.

Key Concepts:

1. People have related to the Hudson River as something to be used:
   (a) for transportation on or along the river
   (b) as a waste basket and garbage dump
2. Other needs the people have had for the River suffered. Needs such as:
   (a) recreation
   (b) aesthetic appreciation
   (c) River as food source
3. The Hudson River has a long, scenic journey from its origins in the Adirondacks to its mouth by Manhattan.
4. Laws now require cities to treat their sewage and prohibit discharge of harmful industrial wastes.
5. As a result of changes in people's behavior in relation to the River, the River is cleaner today. Many kinds of fish can live in the Hudson.
6. The sloop "Clearwater" and its message represents the collective effort of many interested people to help the Hudson River.

Vocabulary Words: Marathon, sturgeon, sloop, purify

Key Places: Hudson River, Boston, Adirondack Mountains, Palisades, Tappan Zee, Poughkeepsie, Albany

Questions and Projects:

1. Why is the turtle so unhappy?
2. Why does the turtle decide to investigate the Hudson River?
3. Why does the turtle think people have not paid attention to the River?
4. How do the songs about the Hudson River describe the place where the River begins?
5. How does "Old Fashioned Hudson" song say the Hudson can have clear water again? Who can do it?
6. Do the songs make you feel that there are some good things about the Hudson River today?
7. What does the giant sturgeon show the turtle to convince him that there is good water in the Hudson?
8. Why did the turtle call for Johnny's help as he swam past Poughkeepsie?
9. What was the State water inspector really trying to do on the River?
10. Who built the sloop "Clearwater" and what is its purpose?
11. What mistake did Johnny find the turtle made about the newspaper story?
12. Can you think of any ways in which the condition of the Hudson River affects the people who live in New York City? Make a list of the ways you think a dirty river might be harmful or unpleasant or expensive. Make a list of the ways you think a clean river would be useful to city people.

LESSON 13
The Case of the SST

Objective: To understand the need to carefully balance the negative and the positive effects of technological changes (such as a new type of aircraft) ideally, before they are built.

Story: Johnny Nickel has always enjoyed going fast. He hears about the availability of Concorde transatlantic flights which travel at twice the speed of sound, and cannot resist taking a seat on one. His friend the DJ Turtle tries to talk him out of it because it believes the Concorde is bad for the environment (it pollutes, makes too much noise and used too much fuel). Johnny Nickel tries to get to Kennedy Airport but the DJ Turtle asks all Turtle Radio listeners to stop him; they are frightened that if Johnny Nickel, Private Eye on the Environment, rides the plane, it will appear to the public that the plane is environmentally sound. Turtles and people try to stop him, but a British Airways helicopter rescues Johnny from a road block on the freeway. DJ Turtle finally prevents him from arriving in time to fly the plane by repeatedly tripping him up. As Johnny watches the plane take off, he realizes that it is very noisy, polluting and wasteful of fuel. Johnny is confused because he also finds the plane so beautiful and thrillingly fast. He turns to his listeners for their advice on the dilemma -should he take the next flight? Or not?

Key Concepts:

1. The products of modern technology can sometimes have some very bad effects on the environment but they often cost so much money and give so many people jobs (e.g. big oil tankers, Concorde and the Westway Super Highway in New York) that once they have been started it is difficult to get them stopped, even when they are damaging to people and other living things in the environment.
2. We need to carefully work out, in advance of new inventions, what their impact is likely to be on the environment and on people. We then need to somehow allow the public to decide how to balance any likely negative effects of a new development (e.g. noise, pollution, energy wasteage) with the anticipated positive effects (e.g. beauty, speed, excitement, and novelty).

Vocabulary Words: pollution, technology, environmental impact, supersonic, transatlantic, atmosphere, sonic boom

Key Places: New York City, London, Paris, John F. Kennedy Airport

Questons and Projects:

1. What are some of the good qualities of the Concorde?
2. What are some of the bad qualities of the Concorde?
3. Who will be "hurt" if Concorde is stopped from landing at any of the world's airports?
4. Are there any other kinds of transportation improvements that the large amount of Concorde development money could be spent on?
5. Do noises ever bother you? What are they? Can they be eliminated?
6. Do your own "noise survey". Research in your school or neighborhood what noises bother people. How necessary are these noises? Find out what could be done to reduce or eliminate any unnecessary noises. Find out what is done in New York City to control noises. (What laws are there for traffic?) Is there somewhere you can phone to make noise complaints? What happens when someone makes a complaint?

LESSON 14
Minamata Disease

Objective: Program listeners should be able to describe an example of an industry which concealed the source of pollution it caused from the people who suffered the consequences.

Projects: Students should be able to describe a food chain. They should be able to give examples of poisonous substances which collect in food chains. They should be able to discuss corporate and private food chains' responsibility to protect food.

Story: Johnny Nickel tells the story of a case he took investigating a mysterious disease in Minamata, a town on the island of Kyushu in southwestern Japan. The story begins a little over twenty years ago. Fish, caught in the Bay of Minamata, are an important part of the diet of the people of Minamata. When Nickel arrived on the scene, he found that the fish had been dying. Animals belonging to the people were also dying, stricken by convulsions. The mysterious disease was spreading to people. Nickel connected the disease in people and animals to the fish they ate. He traced the disease to mercury compounds in the water of the Bay. The mercury compounds were waste products released into the Bay by the Chisso Chemical Factory. This petro-chemical company used mercury as a catalyst in the production of acetaldehyde (a substance used in making plastics, drugs, perfumes and photographic chemicals). In the Bay, mercury compounds entered the food chain, were consumed by fish and eventually passed into the animals and people who ate the fish.

Vocabulary Words: secret, bay, fishing nets, food chain or food cycle, engineer, filter, chemical, plastics, acetaldehyde, disease, poison, medical treatment, clinic, press, public, government, court, judge.

Questions:

1. What were the symptoms of the Minamata disease?
2. How did people and animals contact the disease?
3. How did town officials and Chisso officials respond to the spreading disease?
4. What evidence was there of a "cover-up" of the cause of the disease?
5. Did the people of the town cooperate in the cover-up? Why?

Projects:

1. Food chains. Biologists define food chains as beginning with plants. When an animal (including people) eats plants, it is eating at the lowest level of a food chain. An animal (including people) which eats meat, fish or fowl is eating at a higher level of a food chain. List all the things you eat. Group the foods into foods coming directly from plants and foods coming from animals, fish or fowl. Find out what the animals, fish or birds eat. Do they eat plants or other animals? Go to the museum, a zoo or an aquarium. Ask about the diets of the animals, birds, fish and reptiles. Trace the food chain of several species back to plants. Try to find an example of a long food chain. Ask what nourishment normally passes from one organism to another in a food chain. Ask what unhealthy substances may pass through food chains. Prepare a bulletin board to show examples of long and short food chains. Use colored yarn or arrows to show what nourishment and what unhealthy substances pass through food chains.
2. The Minamata case presents a conflict between people's need for jobs and their need for a healthy environment. Discuss how you might handle such a conflict. Are there examples of conflicts between jobs and a healthy environment in your city?

LESSON 15
Save the Whales

Objectives: To become aware that there are some species on Earth that are becoming extinct. That there is a natural process by which this happens, but that in the case of the whales, people's actions directly impact the continued existence of the whale.

Story: Standing on the Staten Island Ferry, Johnny Nickel thinks he hears whale songs. He becomes fascinated by them and begins an investigation into their meaning. His investigation leads him to his friend the Russian sea captain. Johnny joins the sea captain on a whale hunt and is disturbed by what he sees. The Greenpeace appears on the seas to try to save the whales from being killed. Johnny joins them to find out what they are doing and why. He discovers that the Greenpeace Foundation is a group who is trying to save the whales from becoming extinct because due to the large amount of hunting that goes on the number of whales left in the seas is rapidly decreasing. Johnny gets to go out in a small boat among the whales and play music for them which some people believe they like. Johnny gets lost in a fog but manages to follow the whales to shore and save himself.

Key Concepts:

1. Some species of whales are seriously diminishing in population and nearing extinction.
2. A major cause of whales nearing extinction is heavy commercial hunting.
3. The need for whale products (primarily oil) was the original rationale behind the whale hunt.
4. Present day technology has developed substitutes for whale products which should lessen the intense killing of whales.
5. In this light, there needs to be a balance between human needs for whale products and the survival of whales.
6. Scientists who are studying whales are speculating about the whale songs as being a means of communication.
7. People have a need to have contact with other animals, for example, people find comfort and companionship in having pets or in hearing birdsongs.
8. Individual people's lives can be enriched by the presence of diversity of life on Earth.

Vocabulary Words: whaling ship, sonar, sound waves, The Greenpeace Foundation, harpoon, species, buoy

Key Places: Staten Island Ferry, San Francisco, Russian, Japan

Questions and Projects:

1. Find out what animals have already become extinct. (the American Museum of Natural History in New York City has some information about this.)
2. Find out what animals are rapidly decreasing in number and nearing extinction. What are people, and what can people do to prevent this?
3. Find out about natural processes of extinction and how that is different from the way people's actions quicken extinction.
4. Think about and discuss what the world would be like without animals. How would the absence of animals effect your daily life?
5. How do people use whale products and what things might they substitute for them?

LESSON 16
Questions and Answers

Format: Johnny Nickel calls into his office two experts—Edward Edelson, Science Editor of the New York Daily News; and Donald Cook of the Geography Department at Hunter College—plus three students—to discuss letters sent in by listeners.

Questions:

1. Can we solve many of our water problems by taking the salt out of seawater?
2. Why should city people grow their own vegetables?
3. What advice would you give to a person who wanted to start his own garden?
4. What are the pro's and con's of the SST?
5. What lessons can we learn from the controversy concerning the SST?
6. Why are more people hungry in India that in the U. S. ?
7. Why is it important for developing nations to grow less cash crops and more crops to feed the people?
8. Is there any way to solve the problem of oil spills from supertankers?
9. Do we have killer smogs in the U. S.? Are we winning the battle against air pollution?
10. Is mercury poisoning a serious problem in the U. S.?
11. Are rivers in America becoming cleaner?
12. Why do we use atomic energy if we know it is dangerous?
13. Is coal the answer to our energy problems?
14. Should we use water and wind to turn generators instead of fossil fuels?
15. Is solar energy the solution?
16. What is the government doing to explore new sources of enrgy?
17. Do we have substitutes to replace products made from whales?
18. Why is it important to save endangered species such as the whale?
19. Panelists: Are you hopeful about the future? Are we going to make the world a better place for people and animals and plants to live in?

Nickel's Final Words:

Listeners--you know what I'd like to see? Everyone of you becoming a private eye on the environment--studying about the world you live in, working with others to solve the problems we have. There's plenty of work for everyone--and it's just beginning! Keep in touch!

READ ME THE COMICS

Objectives of the reading series: To have the listener associate sounds with the appropriate letter or letter combinations; sound out words; follow a story line; recall details in the story; make inferences from clues given; and, in general, to use critical thinking skills.

Follow-up exercise after each broadcast: Have students draw a comic strip showing a scene from the story. Include letters and words in the balloons over the characters.

LESSON 1
The Case of the Missing Alphabet Letters
(Speech sounds around us)

Before the broadcast: Show a comic strip; explain how each frame tells part of a story; explain how a comic book has many pages. Place on the board--T, S, Z, M, SH, R, O, CH, H--and Detective Fish, Mad Magician, Foxy Fox.

Story: The Mad Magician goes to Detective Fish because the magic letters for his magic drink have been stolen. He needs the drink to cure his bad cold. Detective Fish finds the magic letters in Foxy Fox's apartment by listening carefully for the sounds the letters make.

Follow-Up: Why did the Mad Magician go to Detective Fish? Why did the Mad Magician need the magic drink? Where did Detective Fish find the magic alphabet letters? Why was it important for the detective to use his ears to find the letters? Make the sound for each letter and explain how Detective Fish found it: T (clock); S (radiator); Z (bees); M (reaction to eating apple; SH (shushing); R (barking); O (Oooo); CH (steam engine); H (breathing heavily). What did Foxy Fox take from the Mad Magician besides alphabet letters? (cold and chicken). The magic drink did not make the magician's cold better. What was still missing after all the letters were put into the soup? (chicken) Do you think this was a real story? Explain.

LESSON 2
Rabbit Learns To Read Songs
(Signs we should know)

Before the broadcast: Place on the board these signs—WALK, DON'T WALK, DANGER, DOWN, UP, AND Rabbit, Turtle, Police Officer, Salesperson.

Story: Rabbit is in a hurry to get to the department store's one day sale of color television sets. Turtle tells him that he has to read signs to get there quickly and safely. But Rabbit doesn't know how to read. Additional signs--TAXI, POLICE, BUS STOP, STAIRS, ELEVATOR, FOOD, SALE--ONE DAY ONLY, FRIED CHICKEN, CAR WASH, ICE CREAM, PUBLIC SCHOOL.

Follow-Up: Why was Rabbit in a hurry? Why did rabbit almost get hit by a car? why didn't Rabbit read signs? Why didn't the bus stop for Rabbit and turtle? Why did the police officer tell them not to stand by the DANGER sign? Why did the police officer tell Turtle to teach Rabbit to read? Why didn't the elevator come when Rabbit banged on the stair door? Why didn't Rabbit want an apple pie? Why couldn't Rabbit buy the color television set? (sale was yesterday) How does Turtle begin to teach Rabbit to read? What outdoor signs does he use? Is that a good way to teach reading? Explain. What other ways would you use?

LESSON 3
Nervous Nellie Needs Help
(Beginning sounds /b/t/s/)

Before the broadcast: Place on the board b-bagel, banana; t-tea, toast; s-salad, sardines; and Nervous Nellie, Doctor, Ghost, Witch.

Story: Nervous Nellie tells her doctor she has a problem. she always wants to eat the names of food, words, that begin with the letter b. He sends her to a scary ghost to cure her. Skydiving with the ghost does it.

But then she giggles whenever she hears the names of food beginning with t. A bath in a witch's brew cures her of giggling. But then she hiccups when she hears the names of good beginning with s. Other words used: butter, bean, berry, bacon, tomato, tongue, turkey, soup, sausage, sod.

Follow-Up: Why did Nervous Nellie go to the doctor? Review the b sound and b foods. Why did the doctor send her to a ghost? How did the ghost cure her of the eating problem? Why is skydiving so scary? Why did the ghost send Nellie to a witch? Review the t sound and t foods. How did the witch cure her of the giggling problem? But then Nellie hiccuped when the heard the names of food beginning with s. Review the s sound and s foods. How was she finally helped? Do you think Nervous Nellie had serious problems? Explain. Does working hard and singing help you forget about your problems?

LESSON 4
The Case of The Strange Sky People
(Beginning sounds /l/p/m/)

Before the broadcast: Place on the board p-park, pile, m-market, meat, f-farm,field, and the characters - P, M, F (people from sky), Detective Fish, President, Puppy, Milly Mouse, Funny Fox.

Story: The President of the United States asks Detective Fish to find out why three strange people from outer space have come to the city. They are called P, M, and F nd they like to be around things that begin with the same letter as their name. The detective learns that these strange peole can only make sounds /p/ /m/ and /f/. They came to earth to get more sounds to make words and then sentences. Other words used: painting, picture, pail, popcorn, peanuts, pudding, milk, melon, mustard, mop, fence, farmer, family, fish, fur.

Follow-Up: Why did the President of the United states come to see Detective Fish? Give the names of the three strange people from the sky. What things does P like to be around? M? F? What P things did Fish find in the park? What sound does P make? What M things did Fish find in the market? What sound does M make? What F things did Fish find on the farm? What sound does F make? Why did the three strange people come to earth? When they are able to speak, make words, and say sentences--what do they ask for? Why is it important to be able to make many sounds? Do you think Detective Fish is a smart detective? Explain.

LESSON 5
Grumpy Camel Saves Squeaky Squirrel
(Beginning sounds /d/h/r/)

Before the broadcast: Place on the board h-hop, hurry, d-dog, dig, r-read, race, and Grumpy Camel, Squeaky Squirrel and Manager.

Story: Grumpy Camel is a juggler at the circus. But he's bored just juggling a "d" ball, a "h" ball, and a "r" ball. Camel want to do something more exciting. Squeaky Squirrel gets Camel to expand his act. Camel juggles letters to form words--and then squirrel acts out these words on the high wire. But Camel finds this boring too, until he juggles a message to Squirrel on the high wire which saves Squirrel's life. Other words used--restaurant, don't hold hope, hug.

Follow-Up: What is Grumpy Camel's job in the circus? Squeaky Squirrel's? What letters were on Camel's juggling balls? Sound out those letters: d, h, r. Why did Camel run away to the desert? How did Squeaky try to make Camel's act more exciting? Make believe you're Camel and juggle words the same way he did (but with imaginary balls). Spell the words out aloud. How did Camel save Squirrel's life? What word did Squirrel juggle? (hug) And what did he do to Camel at the end of the story? (hugged him) Do you think Camel's job was dull? What job would you like at the circus? Why?

LESSON 6
The Queen Gives An Order
(Beginning sounds /l/g/w/)

Before the broadcast: Place on the board l-lettuce, lemons; g-go, got; w-wind,west; m-me, music; and Queen Lucy Gerty Woolly, Servant, Magic Mirror, Mouse.

Story: The Magic Mirror tells the queen that her lucky letter are her initials--L.G.W. So the Queen orders the servant to have everyone in the country use the lucky letters. Mouse is thrown into the dungeon because he refuses. Mouse has a lucky letter too--M. Other words used: lobster, laugh, lucky, letter, low, Golden Golphers, gum, good weather, warm, winter, when, wish, where, watermelon, my mother, merry, milk, march, Mighty Mouse.

Follow-Up: What are the Queen's lucky letters? Show how they came from her name Lucy Gerty Woolly. Make the sounds of each lucky letter: LGW. What l words did the supermarket customers use? What g words did the football fans use? What w words did the weatherman use? Why was themouse thrown into the dungeon? How did the servant try to get the mouse to use the Queen's lucky letters? (sang songs, offered food) Sing: "I Got Plenty of Nothing," and "Wish Upon a Star." Why was the servant thrown into the dungeon? What did the mouse do when the Queen said she wouldn't boss him anymore? Give the initials of your name. Are they your lucky letters?

LESSON 7
Dr. Frankenstein Makes A Monster
(Beginning sounds /n/k/j/)

Before the Broadcast: Place on the board n-nail, needle;' k-key, ketchup; j-jacket, jewelry; and Dr. Frankenstein, Nurse, Monster.

Story: Dr. Frankenstein uses his "How to Make a Monster" book to make a monster. He puts into boiling water things beginning with the letter n, then k, and finally j. He wants to make a bad, cruel monster to frighten people. But the monster turns out to be kind and gentle. Other words used: neck, napkin, nose, number, nickel, nut, nurse-kite, kettle, kerchief, kiss-jam, jelly, juice, jar, jug, joke.

Follow-Up: Why did Dr. Frankenstein want to make a monster? Did the nurse want him to make one? Make the sound of n. What n things did the doctor put into the boiling water? Do the same for k and j. Why did Frankenstein dislike the monster he made? Why did the nurse like him? Answer the riddles. I'm going to fly a k . Give me a k . What's on my face below my eyes? A n . The monster wants to eat j . How can you fit six large elephants into a Volkswagon? How can you tell that a monster has been in your refrigerator? Why does a monster wear sneakers? When he returned, why did the monster try to be bad? Why did the monster kiss everybody at the end? Do you think he was a silly monster? Explain.

LESSON 8
Shaggy Dog Has Two Secrets
(Common reading problems)

Before the broadcast: Place on the board hot/not, quiet/quit, saw/was, on/no, spot/tops, pot/top; and Eager Beaver, Shaggy Dog, Principal, Old Lady Who Lives in a Shoe.

Story: Shaggy Dog is running away from school because he's ashamed he can't read. Eager Beaver teaches him early reading skills--hold the book right side up; read words and sentences from left to right; some letters look alike (n,h). Shaggy has another secret. He wants to be a firefighter.

Follow-Up: Why was Shaggy Dog running away? Why did Eager Beaver bump into Shaggy so many times? Why is Shaggy ashamed he can't read? How did they try to teach him to read in school? Why did he want to meet in a dark cave? What's wrong with reading in the dark? Why didn't Shaggy learn to read when he was young? How do you know if a book is right side up? If you mistake the first letter of hot for an n--what word do you get? Why didn't the Old Lady learn to read when she was young? Why do firefighters have to know how to read? What happens if you read words backwards? -saw, ten, on, spot, pot. Or sentences backwards? (Shaggy drives truck.) What sign does Shaggy put on the back of his fire truck? What do you want to be when you grow up? Why is it important to know how to read? What helps you to learn to read?

LESSON 9 .
Who Flattened the Top of Camel's VW?
(Beginning sounds /v/y/j/)

Before the broadcast: Place on the board J-Jim, John, Jane; v--vegetables, vanilla, valentine; y-yellow, yawn, young; and Detective Fish, Grumpy Camel, Elephant Jim.

Story: Grumpy Camel comes to Detective Fish with a serious problem. Someone has sat on the top of Camel's red VW and flattened it. He thinks his circus colleague Elephant doesn't like Camel. Detective Fish finds an important clue imprinted on top of the flattened car-the letters JVY. A very strong construction worker, who likes to watch circus people, Jane Valentine Young, becomes a prime suspect.

Follow-Up: Review the letters JVY and the words used in the program. Why did Camel come to Detective Fish? Why does Camel think Elepnant sat on his VW? What does VW stand for? How does Camel connect the letters JVY with Elephant? What does Fish find tacked to the woman's dungarees? What connection do the letters have with the woman construction worker? How do you know she is strong? What does she do when she's excited? Explain how she flattened the car. Would you laugh at the circus act at the end of the story? Why?

LESSON 10
An Important Job For Brave Dragon
(Beginning hard c, hard g)

Before the broadcast: Place on the board c-candy, cow, cat, g-get, good, game; and bug, rag, pig, big; and Brave Dragon, Captain, Principal, Chinese man.

Story: Brave Dragon has to find a new job because there is no one in the world who can beat him in fighting. The captain believes Dragon can become a good teacher of hard c's and hard g's because he says them so well. However, the principal is afraid to hire Dragon because he is so big he breaks down doors and also fire comes out of his mouth. The Chinatown Parade solves all these problems--and gives Dragon an opportunity to march and to teach.

Follow-Up: Review the other words used in the program--cage, came, candle, car, coat, cold, cup; go, give, good, guess, goose, goat, garden, guitar; bug, beg, dog, grug, fog, hop, leg, log. Why did Brave Dragon need a new job? Make the sounds for hard C and hard G. Give

some words for each --also when the g is at the end of the word. Why didn't the principal want to hire Dragon? What did the Chinese man want Dragon to do? Who does Brave Dragon see when he parades? Why is he able to teach in a parade but not in a school? Would you like a teacher such as Dragon? Explain. Would he frighten you?

LESSON 11
Giant Learns A Giant Lesson
(Beginning soft c, soft g)

Before the Broadcast: Place on a board--soft g--giant, giraffe, gingerbread, George Washington; hard g-goose; soft c--Cinderella, cereal, circle; hard c--cow and characters Giant, Goose, Librarian, Cinderella, Washington.

Story: Giant makes everyone get out of his way. Goose tells Giant he's not so great. Goose's name begins with a hard g--but Giant's begins only with a soft g. Giant is furious--nothing about him should be soft. The librarian can't help him. And Cincerella says her name begins with a soft sound and she doesn't care. But when George Washington tells him that his name begins with a soft g and so does Gerald Ford--Giant feels better and decides to run for President.

Follow-Up: Review the difference between hard g's and soft g's; hard c's and soft c's as described in the story. Why did Giant step on Goose's foot? How did Goose try to get even? Why couldn't the librarian help Giant? Why did Goose get sore at Cow? What did Cinderella tell Giant about the first letter of her name? Did she care it was soft? How did George Washington help Giant? Would it make any difference to you if you name began with a soft g or a hard g? Would you vote for Giant for President? Explain.

LESSON 12
Duck Quacks His Way into the Movies
(Beginning /qu/(kw)/z/)

Before the broadcast: Place on the board qu--quack, quiet, quit, quarreling, quarter, quickly; z--zoo, zebras, zippers, zip, zero; and the characters QUACKY DUCK, BUSY BEE, MOTHER.

Story: Quacky Duck doesn't want to work, but when his mother takes a trip he must find a job. Busy Bee sends him to the employment agency who in turn send him to a movie house. Quacky can say qu's so well that he's put in charge of the children's section. There he says QUIET AND QUIT THE QUARRELING. Busy Bee also gets a job at the movie house telling customers to zzzzzzzzzip right in!!

Follow-Up: Review sounds of words beginning with qu and z. Why didn't Quacky want to work? Why did his mother's trip force him to look for work? Why didn't Busy Bee want Quacky to live with him? What qu words did Quacky use in the movies to handle the children? What z words did Busy Bee use in front of the theatre? Role play--Qacky and the children in the movies. Why did the reader at the end of the program say Zzzzzzz--Quack! Quack! Quack! Quack! What do you think was the funniest part of the comic story?

LESSON 13
Little Alligator's Escape
(Rhyming words)

Before the broadcast: What sound do you hear in cape, make, take? Explain what a rhyme is. Show how words rhyme in a short poem. List characters--Little Alligator, Mother, Peddler.

Story: Little Alligator likes to hear rhymes and his mother reads them to him in the sewer. She also warns him not to leave the sewer because it's dangerous in the city above. But he disobeys his mother and a peddler lures him to the peddler's room by promising to teach him how to make rhymes. The peddler wants to sell the alligator as a pet. Sending a rhymed messge through the pipes to his mother in the sewer saves Little Alligator from this fate.

Follow-Up: What words rhyme in--There was an old woman/Lived under a hill/And if she's not gone/ She lives there still. How did the mother get the rhymes to read to her son? Why didn't she want Little Alligator to go alone in the city? What did the peddler want to do with Little Alligator? Make a rhyme using the words -- back, black, sack, snack. How did the mother learn Little Alligator was trapped in the peddler's room? What happened to the peddler at the end of the story? Make a rhyme you would send to the mother if you were Little Alligator.

LESSON 14
What Did Elephant Forget?
(Diagraphs /sh/ch/th/wh/)

Before the broadcast: Place on the board sh--shark, ch--chews, wh--whales, th--thumb, and the characters Elephant, Detective Fish, Whale, Farmer.

Story: Elephant dreamt that something terrible was going to happen—but he forgot what the dream was about. He goes to Detective Fish to help him to remember. All Elephant remembers from the dream are the sounds: /sh/ch/wh/th/. Fish fears that a shark is going to bite a whale--and then thirty sharks are going to destroy the wheat fields. But the real threat is that thirty sharks are out to get the White Elephant. Elephant's habit of jumping up and down saves the day. Other words used -- chop, thirty, white, wheat.

Follow-Up: Review sounds and words for /sh/ch/wh/th/. Why did Elephant go the Detective Fish? What things did Elephant break when he jumpd up and down? What sounds did Elephant remember from the dream? Why did Fish go out to see the whale and then the farmer? How did Elephnt's jumping up and down save his life? Did you see the film "Jaws"? How was this story about Elephant a little like "Jaws"? What is meant by saying: An elephant never forgets. Do you think it's true?

LESSON 15
Smooth Spider Spins A . . .Web
(S blends /sp/sl/sc/sm/)

Before the broadcast: Place on the board sp--spider, sl--slippery, sc-scout, sm--small; and the characters Smooth Spider, Slippery Snake, Boss and Old Lady.

Story: Smooth Spider is called in by the jewelry store owner to guard the valuable Sparkling Diamond of Spain against theft. Slippery Snake wants to steal it. They know that Snake likes to disguise himself as an old woman--and also his voice goes up when he says words beginning with /sp/sc/sl/sm/. Nevertheless, the snake manages to fool them and steal the diamond. He slips through the web spider spins. Now, how will they be able to recover the diamond?

Follow-Up: Review the sounds with other words used: Spain, sparkling, scarf, smart, slow. Why did the jewelry owner call Smooth Spider to work for him? Give the name of the famous diamond. Whyl did Slippery Snake disguise himself as an old woman? What happens to his voice when he says certain words. Imitate his voice. How was Slippery Snake able to get through the web? Finish the story yourself--make up a plan for Smooth Spider to capture Slippery Snake and to get back the diamond. Make up a plan that Slippery Snake uses to get away. Who do you think will win? Explain.

SCIENCE WITH THE COUNT

LESSON 1
The Count and The Grasshopper

Objectives: Give a picture of a grasshopper, the student will label each part and discover that all mature insects have six legs, three parts to their bodies, and two feelers. Given a picture of a grasshopper, the students will label the insect's breathing spiracles and the legs of the grasshopper.

Situation: The Count changes his assistant Igor into a giant grasshopper.

LESSON 2
The Count and The Butterfly

Objective: Given a picture of a moth and butterfly, the students will label each part and discover the differences between them. Given a picture of the mouth parts of a butterfly, the students will label them and discover how the insect sucks nectar from the flowers.

Situation: The Count changes Igor into a giant butterfly. He does not like the way he looks so he changes Igor into a moth.

LESSON 3
The Count and The House Fly

Objective: Given a picture of a house fly, the students will label each part and discover how these parts differ from other insects. The students will label the mouth parts of a fly and discover that these parts are formed for sucking and piercing.

Situation: Igor gets caught in the Count's insect-changing machine. The fun begins when Igor discovers he has turned into a giant housefly.

LESSON 4
Igor's Metamorphosis

Objectives: Given a picture describing the metamorphosis of a butterfly, the students will learn the stages necessary to become a mature butterfly. The students will draw an example of an insect's metamorphosis.

Situation: The Count changes Igor into a butterfly.

LESSON 5
The Count and The Spider

Objectives: Given a picture of a spider the students will label each part and discover--how the spider spins a web; how the spider gets its food. The program's content will supply students with information relating to the following:

(a) Spiders have poison glands, but insects may or may not have such glands. Spiders lack true jaws, antennae, and compound eyes, while most insects contain these structures as well as simple eyes.

(b) The students will hear the Count describe how the spider grows.

(c) The students will hear the Count describe how the spider helps us as well as hinders us in some instances.

Situation: The Count changes Igor into a spider.

LESSON 6
The Count's Secret Environment

Objectives: The students will write a short paragraph describing how they would survive if stranded on an island all alone. (The students should use the following words in their paragraph: adapt, adjust, climate, and survival.)

Situation: The Count takes a vacation with his assistant Igor. They are faced with difficult obstacles to overcome, such as no food, no transportation, and no shelter. The fun begins as the Count tries to overcome these problems without the use of his magic. Everything must be done by natural means.

LESSON 7
The Count's Living Comparison

Objectives: Given a series of pictures including plants, animals, and man, the students will match what's necessary for each to survive in its own environment. Through program content the students will be able to answer the following questions:

1. Do fish use air? (Oxygen)
2. What do fish eat?
3. How does man survive in so many environments?
4. Can some plants and animals live on water as well as on land?

Situation: The Count turns Igor into a plant and a fish. He proceeds to experiment with Igor and discovers the following:

(a) As a fish, Igor must stay in water.

(b) Igor needs protective clothing to survive.

LESSON 8
The Count and His Pet Dinosaurs

Objectives: Through program content, the children will learn about some animals not able to adapt to changes in environment. The students will make a list of some animals presently in danger of becoming extinct. The children will choose a dinosaur from the family tree of dinosaurs and list three of its characteristics.

Situation: The Count takes Igor back in time and turns him into a dinosaur.

LESSON 9
The Count Gets Help From Animals And Plants

Objectives: The students will make a list of all the things in the classroom which are plant products.

1. Wood furniture
2. Window shades made of plant fibers
3. Books and paper made from trees
4. Rope and string made from plants
5. Flag made from plant fibers.

The students will make a list of the ways in which people use plants for the comfort or beauty which they give.

1. Lawns
2. Shade trees
3. Hedgerows for privacy, windbreaks
4. Flowers
5. Indoor house plants

Situation: Igor goes shopping for the Count. Instead of products, he brings back animals and plants. He explains to the Count that these animals and plants can be turned into products.

LESSON 10
Igor Becomes Dangerous

Objectives: The students will write a sentence illustrating how the rabbit, chipmunk, deer, mice, and rat are harmful to man.

Situation: The Count turns Igor into poison ivy.

LESSON 11
Igor and The Count Go Mountain Climbing In Search of Bigfoot

Objectives: The students will draw a picture of an animal discussed on today's program. The students will describe the living habits and characteristics of an animal.

Situation: Igor and the Count go on a very dangerous mission in search of Bigfoot.

LESSON 12
Danger In The Mysterious Jungle

Objectives: The students will draw a picture of a jungle animal. The students will list some foods certain jungle animals eat. The students will describe a jungle animal through drawings and words.

Situation: Igor and the Count go into the mysterious jungle and see monkeys, tigers, and elephants.

LESSON 13
Igor and The Count Go Star Hopping

Objectives: The students will learn about the relationship between the sun and earth by cutting and arranging similar shapes in a logical order. The students will draw a picture of our galaxy.

Situation: Igor and the Count travel through space.

LESSON 14
Sunny Day—Sunny Nights

Objectives: The students will draw a picture of the sun and see its relationship to the planets surrounding it. The students will draw a picture of the planets illustrating how close and how far they are from the sun.

Situation: The Count and Igor are still in space trying to get back to earth.

LESSON 15
The Count Goes To The Moon

Objectives: The students will cut two large circles. The students will color one circle green for the earth, and the other blue for the moon. Using the circles, the students will demonstrate the moon's different stages and shapes by placing the earth circle over the moon circle. The students will learn that when both circles are together the moon is not visible.

Situation: The Count goes to the moon.

LESSON 16
Fantastic Voyge I

Objectives: The students will write their own expanded address, matching the following terms with the correct answer:

North America	Northern	sun system
milky way	home address	city
state	county	continent
hemisphere	solar system	galaxy

Situation: Igor and the Count are still trapped on the moon. They make the best of the situation by learning about the properties of the moon, such as its atmosphere.

LESSON 17
The Count Experiments With Matter and Energy

Objectives: The students will learn the meaning of potential and kinetic energy by drawing a picture of an example describing each one.

Situation: The Count and Igor listen to the radio program ROCK AND ROLL WITH THE WOLFMAN.

LESSON 18
The Count Rearranges Igor's Molecules

Objectives: The students will learn about matter and energy by matching the following words with their definitions: atom; molecule; compound; matter; element.

Situation: The Count performs an operation on Igor.

LESSON 19
The Count's Electric Chair

Objectives: The students will learn about static electricity by rubbing a balloon with a piece of wool.
Situation: The Count saves Igor's life. Igor and the Count demonstrate static electricity.

LESSON 20
Fantastic Voyage II

Objectives: The students will learn about how a person hears by drawing a picture of this process.
Situation: Igor and the Count make themselves small enough to fit in Frankenstein's ear.

SHAKESPEARE: PORTRAITS IN SOUND

Introduction: You don't even have to close your eyes—just listen carefully, and sixteenth-century England flows from the radio (or tape player) and envelopes you.

In Shakespeare's "Portraits In Sound", the Bard's life and times are dramatized to paint an aural picture of life in the Renaissance world that nurtured the greatest body of literature in the English language. The programs are a significant example of the startling realism that radio or tape can create when all of its aural and mechanical wizardry is applied to a masterfully conceived script.

This Shakespeare Series stars David Warner as the voice of William Shakespeare; Arthur Hill as the Narrator, a modern man inquiring into the sixteenth century; Julie Harris, playing various roles in three of the four episodes; and Joan Hackett, also playing three roles.

Written by William Luce with David Fox-Brenton, the series combines known facts of Shakespeare's life with historical information about the period and conjecture about the author's inspirations. In a flowing, lighthearted style, the series lets the audience "feel" the period as Shakespeare and his neighbors probably experienced it.

Contributing what executive producer Robert Montiegel describes as "his enourmas talent" to score the series is Composer/Conductor Norman Luboff. His original compositions bring realistic flavor to the productions with what Luboff describes as "20th-Century Renaissance Music."

Luboff's use of original 16th Century instruments, such as recorders and lutes, lends a truly renaissance lilt to the action. The sense of what citizens of the time saw, felt and smelled is conveyed dramatically through the narrator's reportorial skills, the actors' highly polished performances and the acutely evocative sound effects.

EPISODE I
Early life in Stratford-on-Avon

Travelling with the Narrator in a time-journey, the audience is taken back to the country atmosphere of young Will's life in Stratford.

EPISODE II
Will's Career Begins in London

Listeners follow Will to the thriving center of London for the beginning of his career in the theatre.

EPISODE III
Performances for Queen Elizabeth I

The audience is transported to the court of Queen Elizabeth I as Shakespeare's troupe performs for royalty and assembled guests.

EPISODE IV
Shakespeare at His Peak

The final chapter is marked by a chilling account of the plague. Shakespeare's popularity is at its peak, but life is not happy. He returns to the tranquility of Stratford.

Shakespeare The Playwright: A Brief Biography

Everything we really know about William Shakespeare is gathered from fewer than forty documents dating from his lifetime. We know he was baptized on April 26, 1564, that he went to London, wrote plays, became a stockholder in the principal theatrical company of his day, made an unusual amount of money for an Elizabethan playwright, bought a couple of houses, acquired a coat of arms, got involved in a lawsuit or two, and died on April 23, 1616, supposedly his 52nd birthday. Of his personal life, except for the names of his wife and children, we know almost nothing at all.

Nevertheless, there have been more words written about William Shakespeare than about any other artist in history. The reason is the Shakespeare Canon: thirty-seven plays, two long narrative poems, and 154 sonnets. We know very little about William Shakespeare as a man, but his writings have been analyzed, argued over, produced on stages around the world, filmed, adapted, re-worked, plagiarized, enjoyed, and even disliked for almost 400 years.

Almost everything Shakespeare wrote was produced in a period of 23 years, between 1590 and 1613, so the turn of the century almost cuts his career in half. Most comedies, and history plays. Some add a fourth classification, romances, to cover plays--like THE TEMPEST--that are more difficult to define.

It may help to see some of the larger patterns in Shakespeare's writing if we divide his career into two periods, separated by the turn of the century.

(1590-1600) During the first ten years of his career, Shakespeare concentrated mainly on history plays and festive comedies. It is probable that his first four dramas were history plays, and the Elizabethans flocked to see them. Shakespeare's fifth history play, RICHARD II (written in 1595 or 1596), dealt with the first English king ever to be forced off the throne by his own people.

About a year later, Shakespeare embarked on his great cycle of plays about the reigns of Henry IV and Henry V. Henry IV, Part One (1596-7), continues the story of Henry Bolingbroke, the man who seized Richard's throne to become HENRY IV. This play and HENRY IV, Part Two (1598), tell the tale, well-known to Elizabethans, of Henry IV's son, Prince Hal, who overcame a youth spent roistering in taverns to become the great "hero king," Henry V. For dramatic effect, Shakespeare juggled history freely--but the greatest creation in the two HENRY IV plays was entirely the product of Shakespeare's imagination: the enormous, boisterous, life-loving Sir John Falstaff. In 1599, Shakespeare concluded the saga with HENRY V, a play which has remained meaningful to the English, in times of crisis, down to the present day.

HENRY V was probably one of the first plays ever presented in the Globe Playhouse, which was built in 1599 with lumber taken from the "Theatre," the first public playhouse in London. The owner of the land on which the Theatre stood refused to renew the lease, so the members of Shakespeare's company simply armed themselves with crowbars and hammers, ripped the old structure down, ferried the wood across the Thames and used it to build the Globe.

(1600-1613) During the first five years of the 17th Century, Shakespeare wrote four extraordinary tragedies: "Hamlet," "Othello," "King Lear" and "Macbeth." In the same period, he produced two "dark comedies" or "problem plays"--"All's Well That Ends Well" and "Measure for Measure"--and, surprisingly enough, another comedy which many think his most delightful, TWELFTH NIGHT (1601). Although it is set in the mythical land of "Illyria," it shares its Italian character names and Mediterranean flavor with many of Shakespeare's other comedies, including "The Taming of the Shrew", "The Two Gentlemen of Verona," "The Merchant of Venice," "Much Ado About Nothing" and THE TEMPEST.

THE TEMPEST (1611), was the last complete play written solely by Shakespeare. During the 19th century, many critics identified the sorcerer, Prospero, with Shakespeare himself, and it is certainly a persuasive suggestions. It is difficult not to think of the great dramatist bidding farewell to the enchantment of the theatre when Prospero says, in ACT IV:

Our revels now are ended. These our actors
(As I foretold you) were all spirits, and
Are melted into air, into thin air,
And like the baseless fabric of this vision,
The cloud-capp'd tow'rs, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded
Leave not a rack behind. We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep.

Words, Words, Words

As you learn about THE SHAKESPEARE PLAYS, you will come on certain words again and again. Some of them will deal with Shakespeare's plays--terms describing the language he uses or the history of his work. Obviously, a full glossary of Shakespearean and television terms would fill a book; this is intended only as a quick checklist to help you with the plays you will see this season.

Words Connected With Shakespeare

Blank Verse: In Shakespeare, "blank verse" usually means unrhymed lines in iambic pentameter (ten or eleven syllales to the line, with an accent on every other syllable or "foot"). This is the most common poetic form in Shakespeare.

Comedy: Drama, frequently dealing with lovers, with a more or less humorous treatment of situation and characters, always with a happy ending. In his search for the vivid and varied texture of life, Shakespeare frequently mixes the genres of comedy and tragedy; one straightforward example of Shakespearean comedy, however, is TWELFTH NIGHT. In it, he uses many of the comic forms of which he was a master: comedy of situation, comedy of character, verbal wit and others. Elizabethan comedies frequently end, as does TWELFTH NIGHT, with a wedding or a dance.

Folio: A book made of sheets of paper which have been folded into two equal halves. Probably the most famous folio ever printed was the First Folio containing 36 of Shakespeare's plays ("Pericles" was not included), which was published in 1623. The first collection of Shakespeare's works contained 18 plays never before printed. (Some plays had been published earlier in smaller books called quartos.) There were probably 1000 copies of the First Folio printed, and about 238 remain in existence. Second, Third and Fourth Folios also appeared, each incorporating additional editing.

Globe: The theatre (built in 1599) of which Shakespeare was part-owner and chief playwright.

History Plays: These large-scale dramas about English kings provided grandeur and spectacle while satisfying the patriotism of Elizabethan audiences. It is often difficult to draw a clear line between history plays and tragedies; there is much that is tragic about RICHARD II, for example and much that is historical about "Macbeth," "King Lear," and "Julius Caesar."

Quarto: A book made up of pages cut from sheets which have been folded twice to produce four pages per sheet. Therefore, quartos are about half the size of folios. Eighteen of Shakespeare's plays were published individually in quarto form before the First Folio appeared, and many of them (such as RICHARD II AND HENRY IV, Part One) were printed four or five times, evidence of their continuing popularity. Some quartos which are extremely inaccurate are called bad quartos by scholars. All one needs to do to understand some of the problems posed by bad quartos is to read this quote from the bad quarto of "Hamlet": "To be or not to be, there's the point." Because no full-length play exists in Shakespeare's handwriting, these quartos caused a great deal of trouble for scholars.

Soliloquy: A speech which the actor or actress, usually alone onstage, delivers directly to himself and the audience.

Sonnet: A poem consisting of fourteen lines like the ones spoken by Romeo and Juliet when they first meet. Generally, Shakespearean sonnets are made up of three stanzas of four lines each, rhymed abab, cdcd, and efef, with a final couplet rhymed gg.

Tragedy: Ever since Aristotle, critics have tried to define this term, and so many variations have been offered that probably the only thing which can be safely said is that tragedies end unhappily, usually with the death of the central character. Most of Shakespeare's tragedies tell the story of a person of highest birth, and each of these characters has a central flaw which brings about his downfall. It has also been pointed out that the characters in Shakespeare's comedies have more control over their fates than his tragic characters, who challenge fate on a scale much larger than any found in his comedies.

SHAKESPEARE'S PROLOGUES

The Prologues center on the plays themselves rather than just on the particular interpretations of Shakespeare seen on the South Carolina ETV Network. The Prologues are not a substitute for the experience of the plays, but will help the student enjoy Shakespeare's plays as the finest drama in the English language. It is strongly urged, therefore, that the student views each of the plays in their entirety over ETV, and listens to the Prologues both before and after the plays. This coordinated effort will greatly reinforce the learning effectiveness of this series for the student.

Noted Shakespearean expert, Ralph Allen, hosts each Prologue with commentary by Maynard Mack, one of the highest ranking Shakespearean scholars in this country and Professor of Literature at Yale University.

Other guests include respected director Michael Langham, former artistic director of the Stratford, Ontario, Shakespeare Festival and the Guthrie Theatre; Dr. Bernard Beckerman, president of the American Society for Theatre History; and Angus Bowmer, founder of the Ashland Shakespeare Festival. Also featured are portions of recorded Shakespeare lectures and readings by the late Ben Iden Payne, one of the principal early producers of Shakespeare in the United States.

PROLOGUE 1
Julius Caesar

JULIUS CAESAR is a fast-paced political thriller about power, assassination, and revenge--but it breaks all the "rules" of drama. Most plays have a clear-cut hero and villain. JULIUS CAESAR has neither. It is extremely difficult to say, throughout the play, whether anything that anyone does is relly right or wrong. Although playwrights usually create dramatic tension by evoking sympathy for one character or idea and dislike for another, Shakespeare makes JULIUS CAESAR exciting by presenting a broad range of complicated human beings in agonizing conflict with one another--and themselves.

Shakespoare was more interested in drawing lifelike characters and presenting real issues than he was in offering pat answers to the questions raised in his plays. As a result, Shakespeare's plays are always open to interpretation by different audiences and directors: in 1937, for example, Orson Welles directed JULIUS CAESAR as a savage attack on fascism.

The Prologue to JULIUS CAESAR is made up of exclusive interviews with the creative principals, and six brief excerpts from the longer production which can be seen on the Shakespeare Plays over the South Carolina ETV Network. (Check your ITV Resource Guide for times and dates.) JULIUS CAESAR will include Michael Langham discussing the choices that confront the play director. The Prologues are intended to familiarize the student with certain aspects of Shakespeare's JULIUS CAESAR, introduce him to the sound of the language which will be spoken in the production, and to give him "behind-the-scenes" information about this specific play.

The points of view expressed by the principals are those of people facing the problems of bringing the play to life for radio and television; their concerns are practical and dramatic rather than literary. These points of view can be used to provoke discussion and criticism; the suggested discussion questions are intended only as a beginning.

If you students have not read the play before, listening to it while reading the excerpts (below) will give them an excellent feeling and sense of the story.

Suggested Discussion Questions:

1. At the beginning of the Prologue, Richard Pasco says that assassination is never justified. Do your students agree? If not, under what circumstances might it be justified?

2. What, according to director Herbert Wise, is Brutus' reason for joining in the conspiracy against Caesar? (For the good of the state; Caesar threatens to become a dictator) What does he say motivates the other conspirators? (Jealousy)

3. How do Charles Gray and Keith Michell describe Caesar's character? (A complete despot, but human; riddled with superstition) Does the class agree? Is the opinion that Caesar is superstitious supported by the scene on the record between Caesar and Calphurnia? Is it supported elsewhere in the play?

4. How does Elizabeth Spriggs describe the relationship between husbands and wives in the play? (The wives, politically powerless, attempt to protect their husbands from the effects of male ambition) What does Calphurnia try to do in Act 2, Scene 2? How does Caesar respond to Calphurnia's wish that he remain at home?

5. According to Herbert Wise, what quality will Richard Pasco bring to the character of Brutus? (Conviction) What does Pasco say he wants to show in Brutus? (A man who would never, under normal circumstances, kill another; and a man who sees all that means most to him being threatened.)

6. What does Brutus say about Mark Antony at the end of the speech in Act II, Scene 1 (Excerpt)? (That the conspirators should not fear him).

7. How does Keith Michell describe Antony? (That he is not a politician but a soldier; that he is sincere and loyal; and that he is a man of instinct while Brutus is an idealist) Do your students agree?

8. How does Antony use irony in the oration from Act III, Scene 2 (Excerpt)? How does he use repetition? Adolf Hitler, in "Mein Kampf", quoted Sigmund Freud as saying that an orator who wishes to play upon a crowd's emotions must express his thoughts in short phrases and must frequently repeat his theme. How does this apply to Antony's speech?

9. How does Keith Michell describe the relationship between Brutus and Cassuis? (He says they are bound together by the crime they have committed) David Collings says Brutus is "unreasonable" in the argument in Act IV, Scene 3; does the scene support this opinion?

10. At the close of the Prologue, Richard Pasco says there are no winners in JULIUS CAESAR--just a pile of corpses and one hero making a speech over another. Do your students agree? Do they feel that Antony and Octavius are truly victors? Why or why not?

Excerpts From Julius Caesar

In the Prologue of JULIUS CAESAR are heard excerpts from the following cast:
Richard Pasco (Brutus)
Keith Michell (Antony)
Elizabeth Spriggs (Calphurnia)
David Collings (Cassius)
Herbert Wise (Director)

Shakespearen excerpts heard are printed on these sheets. They are in the order in which they occur on the program, but since not all the scenes culd be printed totally, the Act, Scene and line numbers of each excerpt have been included so you can look them up later if you wish.

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1. The Prologue begins with part of Mark Antony's famous funeral oration, Act III, Scene 2, lines 73-80.
Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones.
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious.
If it were so, it was a grievous fault,
And grievously hath Caesar answered it.

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2. Act II, Scene 2, lines 8-37, the scene in which Calphurnia tries to persuade Caesar not to leave the house on the ides of March.

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3. Act II, Scene lines 162-183, a speech from Brutus to the conspirators.

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4. Act III, Scene 2, lines 73-103, the first major segment of Antony's funeral oration.

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5. Act IV, Scene 3, lines 9-50, the quarrel between Brutus and Cassius.

BRUTUS:
Let me tell you, Cassius, you yourself
Are much condemned to have an itching palm,
To sell and mart your offices for gold
To underservers.

CASSIUS:
I an itching palm?
You know that you are Brutus that speaks this,
Or, by the gods, this speech were else your last!

BRUTUS:
The name of Cassius honors this corruption,
And chastisement doth therfore hide his head.

CASSIUS:
Chastisement?

BRUTUS:
Remember March; the ides of March remember.
Did not great Julius bleed for justice' sake?
What villain touched his body that did stab
And not for justice? What, shall one of us,
That struck the foremost man of all this world
But for supporting robbers--shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honors
For so much trash may be grasped thus?
By the Gods, I had rather be a dog and bay the moon
Than such a Roman.

CASSIUS:
Brutus, bait not me!
I'll not endure it. You forget yourself
To hedge me in. I am a soldier, I,
Older in practice, abler than yourself
To make conditions.

BRUTUS:
Go to! You are not, Cassius.

CASSIUS:
I am.

BRUTUS:
I say you're not.

CASSIUS:
Urge me no more! I shall forget myself.
Have mind upon your health.
Tempt me no farther.

BRUTUS:
Away, slight man!

CASSIUS:
Is't possible?

BRUTUS:
Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frightened when a madman stares?

CASSIUS:
O ye gods, ye gods! Must I endure all this?

BRUTUS:
All this? Ay, more! Fret till your proud heart break;
Go show your slaves how choleric you are
And make your bondmen tremble.
Must I budge?
Must I observe you? Must I stand and crouch
Under your testy humor? By the gods,
You shall digest the venom of your spleen,
Though it do split you; for from this day forth
I'll use you for my mirth, yea, for my laughter,
When you are waspish.

CASSIUS:
Is it come to this?

---

6. Act V, Scene 5, lines 68-75, Antony's final speech over Brutus' body.

—END—

PROLOGUE 2
As You Like It

Shakespearean scholar Maynard Mack has written a famous essay on AS YOU LIKE IT to which reference is made in this second Prologue. Set designer, Ming Cho Lee, discusses the challenge of staging this production and there is a segment in which the late Ben Iden Payne, one of the principal U. S. Shakespearean early producers reads a portion of the play.

AS YOU LIKE IT, is a comedy about love--all kinds of love: physical and intellectual, sentimental and cynical, love between friends and love at first sight. It is also about the roles society sometimes forces us to play. "All the world's a stage," says Jaques, in this play, "and all the men and women merely players."

Samuel Johnson said of this play, "The fable is wild and pleasing", and most pleasing of all perhaps, is the fun Shakespeare has with the reversal of sexual roles. In Shakespeare's time, the role of Rosalind was played by a boy; so when Rosalind, disguised as Ganymede, offers to teach Orlando how to court a woman, Shakespere had a boy (the actor playing Rosalind) acting the part of a girl (Rosalind) dressed as a boy (Ganymede) pretending to be a girl (Rosalind again).

Remember, the Prologues express points of view of people facing the problems of bringing the play to life for television; their concerns are pratical and dramatic rather than literary. These points of view can be used to provoke discussion and criticism; the suggested discussion questions below are intended only as a beginning.

Suggested Discussion Questions:

1. Helen Mirren says that all Shakespeare comedies contain tragedy and all his tragedies contain comedy. From what your students know of Shakespeare, do they agree? Is this true of most good plays?

2. Why is Orlando so depressed at the beginning of the play? Which speech in the first scene shows us his state of mind?

3. Dave Prowse, who plays Charles the Wrestler (and who played Darth Vader in "Star Wars"), explains how the wrestling match was taped. Why did it take an entire day? What is a master shot? What is a closeup?

4. How does Angharad Rees describe Celia? (She is Rosalind's best friend.) What is Celia's function in the play? (To provide someone for Rosalind to talk to, in order to get certain facts across.) Do your students think a character like Celia would be more (or less) difficult for an actor than creating a character who is not dependent on another?

5. In the scene between Rosalind and Celia beginning on Band Two, who really takes the initiative? (Celia) How? (By volunteering to accompany Rosalind into exile; by suggesting the Forest of Arden as a refuge; and by conceiving the idea of travelling in disguise.) What is Rosalind's contribution to their plans? (Disguising herself as a man; suggesting that Touchstone accompany them) What names do they adopt? (Ganymede and Aliena)

6. How does James Bolam say Shakespeare "use his clowns"? (As observers and commentators on the mistakes and behavior of people in authority, and on the idiocy of people falling in love.)

7. As Helen Mirren points out, during the 1960's the forest exiles were often portrayed as "hippies" and prior to that as a band like Robin Hood

and his Merry Men. What does this say about Shakespeare's plays? Can your students think of any similarly "relevant" interpretations for a 1978 production of "As You Like It"?

8. What is the basic metaphor of the "Seven Ages" speech? (Life as a series of "scenes" acted upon the "stage" which is the world) What is the metaphor for advanced age? (A "second childishness") Why do your students feel this speech is as well-known as it is? EXCERPTS FROM "AS YOU LIKE IT"

In this Prologue of AS YOU LIKE IT one heard excerpts from the following cast:
Helen Mirren (Rosalind)
Angharad Rees (Celia)
Brian Stirner (Orlando)
James Bolam (Touchstone)
Richard Pasco (Jaques)
Dave Prowse (Charles the Wrestler)
Basil Coleman (Director)

This Prologue is meant to take you behind the scenes of AS YOU LIKE IT, to introduce you to the leading actors and actresses, and to "preview" some of the key scenes. Remember, the opinions expressed on the recording are interpretations, and are open to question or debate but these are the points of view brought to life in the production you will see.

Most of the Shakespearean excerpts heard are printed on these sheets. They are in the order in which they occur on the program, but since not all the scenes could be printed totally, the Act, Scene and line numbers of each excerpt have been included so you can look them up later if you wish.

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1. The opening of the "Seven Ages of Man" speech, Act II, Scene 7.

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2. Act I, Scene 2, the first meeting between Rosalind and Orlando.

ROSALIND:
Young man, have you challenged Charles the wrestler?

ORLANDO:
No, fair princess. He is the general challenger; I come but in as others do, to try with him the strength of my youth.

CELIA:
Young gentleman, your spirits are too bold for your years. You have seen cruel proof of this man's strength; if you saw yourself with your eyes or knew yourself with your judgment, the fear of this adventure would counsel you to a more equal enterprise. We pray you for your own sake to embrace your own safety and give over this attempt.

ROSALIND:
Do, young sir. Your reputation shall not therefore me misprised; we will make it our suit to the Duke that the wrestling may not go forward.

ORLANDO:
I beseech you, punish me not with your hard thoughts, wherein I confess me much guilty to deny so fair and excellent ladies anything. But let your fair eyes and gentle wishes go with me to my trial; wherein if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so. I shall do my friends no wrong, for I have none to lament me; the world no injury, for in it I have nothing. Only in the world I fill up a place, which may be better supplied when I have made it empty.

---

3. Act I, Scene 3, lines 91-129; Rosalind and Celia plot their escape.

CELIA:
Prithee be careful. Know'ist thou not the Duke hath banished me, his daughter?

ROSALIND:
That he hath not.

CELIA:
No? Hath not? Rosalind lacks then love
Which teacheth thee that thou and I am one.
Shall we be sund'red, shall we part, sweet girl?
No, let my father seek another heir.
Therefore devise with me how we may fly,
For, by this heaven, now at our sorrows pale,
Say what thou canst, I'll go along with thee.

ROSALIND:
Whither shall we go?

CELIA:
To seek my uncle in the Forest of Arden.

ROSALIND:
Alas, what danger will it be to us,
Maids as we are, to travel forth so far!
Beauty provoketh thieves sooner than gold.

CELIA:
I'll put myself in poor and mean attire
And with a kind of umber smirch my face;
The like do you; so shall we pass along
And never stir assailants.

ROSALIND:
Were it not better,
Because that I am more than common tall,
That I should suit me all points like a man?
A gallant curtle-axe upon my thigh,
A boar-spear in my hand; and, in my heart
Lie there what hidden woman's fear there will,
We'll have a swashigh and a martial outside,
As many other mannish cowards have
That do outface it with their semblances.

CELIA:
What shall I call thee when thou art a man?

ROSALIND:
I'll have no worse a name than Jove's own page,
And look you therefore call me Ganymede.
But what will you be called?

CELIA:
Something that hath reference to my state:
No longer Celia, but Aliena.

ROSALIND:
But cousin, what if we assayed to steal
The clownish fool out of your father's court;
Would he not be a comfort to our travel?

CELIA:
He'll go along o'er the wide world with me;
Leave me alone to woo him.

---

4. Act III, Scene 2, lines 206-222.

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5. Act IV, Scene 5, lines 35-65: Orlando's first "lesson in love"

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6. Act II, Scene 7, lines 139-166:

JACQUES:
All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then to lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble's reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

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7. A portion of the Epilogue, lines 10-21.

PROLOGUE 3
Romeo and Juliet

Actress, director and writer Eva Le Gallienne, now in her 80's, is spotlighted in this Prologue. Fifty years ago, in 1928, Ms. Le Gallienne directed and starred in ROMEO AND JULIET. Her version was critically acclaimed as the first fine production of the play in America. In talking about her interpretation of the play, Ms. Le Gallienne notes that JULIET is one of Shkespeare's most complex female characters.

ROMEO AND JULIET has been a hit for almost 400 years. When the first printed edition was published in 1597, the title page stated that they play had been performed "often, with great applause." Today ROMEO AND JULIET is still one of the world's most popular plays--partly, perhaps, because it is the most beautiful play about young love in the English language.

ROMEO AND JULIET was one of Shakespeare's first tragedies, written when he was young enough to remember the special intensity felt by lovers as youthful as Romeo and his fourteen-year-old Juliet. Shakespeare himself had married nad become a father at 18, and the rollercoaster emotions of first love were still fresh to him. Interestingly, the Juliet in this production, Rebecca Saire, is actually 14, the same as Shakespeare's heroine.

ROMEO AND JULIET is probably the most popular of all Shakespeare's plays, and yet it is also a challenging and endlessly surprising work. It is full of passion, impetuosity and exquisite language, and -- perhaps more than any other work in the English language -- it is an expression of love in almost all it infinitive variety.

Most students who have any experience of ROMEO AND JULIET in performance think of the Franco Zeffirelli version as the standard. And yet the Zeffirelli film emphasized the action of the play and minimized the dialogue; it was, in essence, an extremely vivid plot synopsis of ROMEO AND JULIET, rather than a production of the drama itself. While young people who were introduced to the play through the Zeffirelli version may miss the cliff-hanger pace of the movie, they will also discover new riches in the verse which were omitted from the film.

Suggested discussion questions

1. According to the PROLOGUE, spoken by Sir John Gielgud, how long is the play supposed to be? (two hours)

2. What does director Alvin Ra::off mean when he says he must direct ROMEO AND JULIET as if it were a "new play"?

3. Do your students agree with Patrick Ryecart when he says that, "Romeo is a romantic in that we're all romantics," or do they believe Romeo is MORE romantic than most of us?

4. What kind of poem do Romeo and Juliet speak to one another when they meet? (a sonnet)

5. Do your students agree with Rebecca Saire that the key word to describe Juliet is "vulnerable"? Can they think of other single-word descriptions that might be appropriate?

6. Do they agree with Patrick that Romeo and Juliet might not be as much in love in five years? Do they feel Romeo and Juliet's love story would have been as powerful and enduring if they had lived? Why or why not?

7. What do your students think Rebecca means when she suggests they look "between the words"? What does Sir John Gielgud mean when he advises them to "trust the punctuation," and what does he mean by saying that an audience should get "an orchestral effect" from Shakespeare's plays?

8. Dr. John Wilders says that television matches the "flexibility" of the Globe in ways a proscenium stage cannot. In what ways was the Globe flexible?

9. Do your students agree with Dr. Wilders that television is a "realistic medium"? He seems to feel that it would be extremely difficult to do a stylized production of Shakespeare for television. Do your students agree?

10. Patrick Ryecart says that television is difficult partially because the actors cannot feel the adience's reaction. How might this affect the actor's work? How might it affect his timing? His sense of rhythm? His dynamics? How might an actor compensate?

Excerpts from ROMEO AND JULIET

This PROLOGUE is meant to take you behind the scenes of the production of ROMEO AND JULIET which you will see on THE SHAKESPERE PLAYS, to introduce you to the leading actors and actresses, and to "preview" some of the key scenes. Remember, all the opinions expressed by the people on the recording are interpretations, and are open to question or debate . but these are the points of view brought to life in the production you will see.

In the Prologue of ROMEO AND JULIET are heard excerpts from the following cast:

Patrick Ryecart (Romeo)
Rebecca Saire (Juliet)
John Gielgud (Chorus)
Alvin Rakoff (Director)
Dr. John Wilders (Literary Consultant)

Most of the Shakesperean excerpts heard are printed on these sheets. They are in the order in which they occur on the program, but since not all the scenes could be printed totally, the Act, Scene, and line numbers of each excerpt have been included so you can look them up later if you wish.

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1. The Program opens with the Prologue to the play, spoken by Sir John Gielgud.

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life;
Whose misadventured piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-marked love,
And the continuance of their parents' rage,
Which, but their children's end, naught could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

---

2. Act I, Scene 5, the sonnet spoken by Romeo and Juliet upon meeting. This scene takes place at a dance, so you will hear the dancers' feet moving throughout.

ROMEO:
If I profane with my unworthiest hand
This holy shrive, the gentle fine is this;
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET:
Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROMEO:
Have not saints lips, and holy palmers too?

JULIET:
Ay, pilgrim, lips that they must use in prayer.

ROMEO:
O, then, dear saint, let lips do what hands do!
They pray; grant thou, lest faith turn to dispair.

JULIET:
Saints do not move, though grant for prayers' sake.

ROMEO:
Then move not while my prayer's effect I take.

3. Act II, Scene 2 lines 107----138; this is a portion of the famous "Balcony Scene." You will clearly hear Romeo crashing through the Capulet garden to approach Juliet's balcony.

ROMEO:
Lady, by yonder blessed moon I vow,
That tips with silver all thes fruittree tops--

JULIET:
O, swear not by the moon, th' inconstant mon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.

ROMEO:
What shall I swear by?

JULIET:
Do not swear at all;
Or if thou wilt, swear by thy gracious self,
Which is the god of my idolatry . . .

ROMEO
If my heart's dear love---

JULIET:
Well, do not swear. Although I joy in thee,
I have no joy of this contract to-night.
It is to rash, to unadvised, too sudden;
Too like the lightning, which doth cease to be
Ere one can say 'It lightens.' Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flow'r when next we meet.
Good night, good night! As sweet rrepose and rest
Come to thy heart as that within my breast!

ROMEO:
O, wilt thou leave me so unsatisfied?

JULIET:
What satisfaction canst thou have to-night?

ROMEO:
Th' exchange of thy love's faithful vow for mine.

JULIET:

I gave thee mine before thou didst request it;
And yet I would it were to give again.

ROMEO:
Wouldst thou withdraw it? For what purpose, love?

JULIET:
But to be frank and give it to thee again.
And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep; the more I give to theee,
The more I have, for both are infinite.
I hear some noise within. Dear love, adieu!

(Nurse calls within)

Anon, good nurse! Sweet Montague, be true.
Stay but a little, I will come again.

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4. Act V, Scene 3, lines 101-115; Romeo's final speech in the Capulet tomb.

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5. Act II, Scene 2, lines 116664---186; a second excerpt from the "Balcony Scene."

PROLOGUE 4
Richard II

"RICHARD II" focuses on the ideas of Beckerman and Bowner Beckerman, the author of Shakespeare at the Globe, reflects on Shakespeare's audiences and the type of theatre in which his plays were performed.

As Shakespeare saw him, RICHARD II was a failure as a king: vain, selfish, more concerned with LOOKING like a king than acting like one. He squandered his treasury on his court and himself, and his personal wardrobe was enormous and extravagant, as you will see when you watch the television production on THE SHAKESPEARE PLAYS. Most important, he demonstrated poor judgement in important matters; he was unwise enough to break the very law that had made him King--the law of succession--when he seized the inheritance and estates of Henry Bolingbroke, Duke of Hereford.

When Bolingbroke rose against Richard, many of the kingdom's most powerful nobles joined his rebellion. Richard was overthrown. In the 20th century, it may seem natural enough to replace a bad ruler with a good one, but the people of early England believed that kings and queens ruled by the divine right. A rebellion against even the WORST monarch was viewed as a rebellion against heaven itself.

This created a major dramatic problem for Shakespeare: to make his audience DISLIKE Richard in the first half of the play, but gradually learn to PITY and even ADMIRE him as he sinks into defeat. In solving the problem, Shakespeare presented Richard as a brilliant, complex human being and created a great role for an actor. In this production, Richard is played by one of England's finest young actors, Derek Jacobi, whom you may recently have seen as Claudius in "I, Claudius."

Suggested discussion questions:

1. Director David Giles says that the basic situation in RICHARD II is like that in "The Godfather." What does he mean? (The family is jockeying for power on large scale.)

2. According to David Giles and Derek Jacobi, what is Richard's charater like? What are the flaws which prevent him from being a good king? (Lack of backbone, too much imagination, poor judgement, no respect for the law) What scenes on the record indicate that he is a poet and a dreamer? Which scenes show his weakness?

3. What is John of Gaunt's relationship to Richard? What is John of Gaunt's relationship to Bolingbroke? (Richard is Gaunt's nephew; Bolingbroke is Gaunt's son.) What does that make Richard and Bolingbroke? (Cousins)

4. Gaunt's speech beginning "This royal throne of kings . . . ." has always meant a great deal to the English people, especially in times of war. Can you students think of any American speeches which are inspirational in the same way? (Patrick Henry's "Give me Liberty", the Gettysburg Address, etc.)

5. What does Derek Jacobi think Richard's first mistake is? (The banishment of Bolingbroke) What is the "Law of Succession?" How does Richard break it? (By seizing Bolingbroke's inheritance) How is the breaking of this law the eventual cause of Richard's downfall?

6. Why does Sir John Gielgud compare the play to a medieval tapestry? How is the play tapestry-like? (Sequence of great pictoral scenes which must be brought to life by vivid staging of connecting episodes)

7. Why did Sir John Gielgud tell Dame Wendy Hiller that her scenes as the Duchess of York were "cut out in my day"? How might such cuts affect the play?

8. Why was RICHARD II politically controversial in the time of Queen Elizabeth I? (Because it presented to deposition of a monarch) Why was Queen Elizabeth "threatened" by the play?

9. What does Derek Jacobi mean when he says, "Richard enjoys the pain of losing his crown?" Is this implied in the writing of the deposition speech heard on the record? In the acting? If so, how?

Excerpts from JULIUS CAESAR

This Prologue is means to take you behind the scenes of the production of RICHARD II which you will see on THE SHAKESPEARE PLAYS, to introduce you to the leading actors and actresses, and to "preview" some of the key scenes. Remember, all the opinions expressed by the people on the recording are interpretations, and are open to question or debatebut these are the points of view brought to life in the production you will see.

In the Prologue of RICHARD II are heard excerpts from the following cast:
Derek Jacobi (Richard II)
Sir John Gielgud (John of Gaunt)
Dame Wendy Hiller (Duchess of York)
David Giles (Director)

Most of the Shakespearean excerpts heard are printed on these sheets. They are in the order in which they occur on the program, but since not all the scenes could be printed totally, the Act, Scene, and line numbers of excerpt have been included so you can look them up later if you wish.

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1. King Richard's address to the rebel armies, Act. III, Scene 3, lines 72-90.

RICHARD:
We are amazed; and thus long
have we stood.
To watch the fearful bending of
thy knee,
Because we thought ourself thy
lawful king,
and if we be, how dare thy
joints forget
To pay their awful duty to our
presence?
If we be not, show us the hand
of God
That hath dismissed us from our
stewardship;
For well we know no hand of
blood and bone
Can grip the sacred handle of our
sceptre,
Unless he do profane, steal, or
usurp.
And though you think that all, as
you have done,
Have torn their souls by turning
them from us
And we are barren and berefit
of our friends,
Yet know, my master, God
omnipotent,
Is mustering is his clouds on our
behalf
Armies of pestilence, and they
shall strike
Your children yet unborn and
unbegot
That lift you vassal hands against
my head
And treat the glory of my
precious crown.

---

2. Act II, Scene 1, lines 40-50; John of Gaunt's famous "Scepter'd Isle," speech:

JOHN OF GAUNT:
This royal throne of kings, this scepter'd
isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise,
This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,

This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less happier lands,
This blessed plot, this earth, this realm,
this England

---

3. Act IV, Scene I, lines 181-221; and excerpt from the "deposition scene".

RICHARD:
Give me the crown. Here, cousin,
seize the crown.
Here, cousin,
On this side my hand, and on that
side thine.
Now is this golden crown like a
deep well
That owes two buckets, filling one
another,
The emptier ever dancing in the air,
The other down, unseen, and full of
water.
That bucket down and full of tears
am I,
Drinking my griefs whilst you
mount up on high.

BOLINGBROKE:
Ay, no; no ay; for I must nothing be;
Therefore no no, for I resign to thee.
Now mark me how I will undo
myself.
I give this heavy weight from off
my head
And this unwieldly sceptre from my
hand,
The pride of kingly sway from out
my heart.
With mine own tears I wash away
my balm,
With mine hands I give away
my crown,
With mine own tongue deny my
sacred state,
With mine own breath release all
duties owed
All pomp and majesty I do forswear;
My manners, rents, revenues I gorgo
My acts, decrees, and statues I deny
God pardon all oaths that are broke
to me!
God keep all vows unbroke that
swear to thee!
Make me, that nothing have, with
nothing grieved, And thou with all pleased, that hast
all achieved!
Long mayest thou live in Richard's
seat to sit,
And soon lie Richard in an earthy
pit!
God save King Henry, unkinged
Richard says,
And send him many years of
sunshine days!

---

5. Act III, Scene 2, lines 155-170; Richard's speech after learning that the rebels have killed his closest friends.

RICHARD:
For God's sake let us sit upon the
ground
And tell sad stories of the death of
kings!
How some have been deposed, some
slain in war,
Some haunted by the ghosts they
have deposed,
Some poisoned by their wives, some
sleeping killed--
All murdered, for within the hollow
crown
That rounds the mortal temples of a
king
Keeps Death his court' and there the
antic sits,
Scoffing his state and grinning at his
pomp;
Allowing him a breath, a little scene,
To monarchize, be feared, and kill
with looks;
Infusing him with self and vain
conceit,
As if this flesh which walls about our
life
Were brass impregnable; and
humored thus,
Comes at the last, and with a little pin
Bores through his castle wall, and
farewell king!

PROLOGUE 5
Twelfth Night

Like most of Shakespeare's comedies, TWELFTH NIGHT has a complex plot -- that is, more than one story is told. The two plots in TWELFTH NIGHT are both concerned (in one way or another) with love.

Few comedies in the English language have proved more enduringly popular than TWELFTH NIGHT, and with good reason: this lyric tale of misplaced love, mistaken identity and comic revenge is simultaneously funny and moving, with moments of sheer, almost unmatched beauty.

The production of TWELFTH NIGHT, one of THE SHAKESPEARE PLAYS is especially fine, with a beautifully balanced cast, exquisite design and sure, deeply-considered direction by John Gorrie. Students, even those unfamiliar with Shakespeare's comedies, should find it entertaining, easily accessible and rewarding.

Felicity Kendal, dressed as boy most of the time, plays the disguised Viola, with Sinead Cusack of the Royal Shakespeare Company as the proud Lady Olivia, who falls in love (unknowingly) with a girl. Alec McCowen, who won a special Tony last year for his one-man performance of "The Gospel According to St. Mark," plays the pompous steward, Malvolio. Robert Hardy is a melancholy Sir Toby; Ronnie Steven, a spiritedly witless Sir Andrew; and Annette Crosbie is a vivacious, irrepressible Maria. The production design is romantic and autumnal, emphasizing the strain of melancholy at the center of the play. Taken altogether, these elements fuse into a TWELFTH NIGHT which is a treat for the eye, the ear and the heart.

Suggested discussion questions

1. Why, according to Felecity Kendal, who plays Viola, does the character disguise herself as a boy? (She has been shipwrecked in a strange land and can only serve the Duke as a boy.) How does she feel about Orsine? Does Orsino reciprocate this feeling? Why or Why not? (He is in love with Olivia, and he thinks Viola is a boy.)

2. What does Orsino command "Cesario" to do for him? (To woo the Lady Olivia) What happens? Olivia falls in love with Viola.) Why, according to Sinead Cusack, does the aloof Olivia become fascinated with "Cesario?" (Because, "he," unlike most of the men in her life, does not fall in love with her.)

3. Who is Malvolio, and what is a "steward?" A top servant; a kind of butler) Why does everyone in the household dislike him? (He has delusions of grandeur, and feels that he is above everyone. How is Malvolio tricked?

4. Sinead Cusack says that the play is very much about "pride coming before a fall." How does this apply to Malvolio? (If he had not been so proud, he would have known the letter was a trick.) How are the other characters in the play too proud? What about Olivia herself? Orsino? Sir Toby and Sir Andrew?

5. Alec McCowen says that the trick played on Malvolio is too cruel to be funny on a 20th century stage. Do your students feel it is cruel? Do they agree that people today are less willing to accept cruelty as entertaining than people were in the past? Can they give examples to support either contention?

6. Who Feste? (Olivia's fool) What, according to director John Gorrie and Trevor Peacock, who plays Feste, is the clown's funtion? (He stands apart from the self-delusion of the other characters and comments on them; he provides most of the play's music.) What is the mood of the first song Feste sings on the record? (Melancholy at the flight of youth and the unsureness of love) How is this theme reflected in the play?

7. In the end, what does John Gorrie say the play is about? (Love and the loss of love)

Excerpts from the Twelfth Night

This Prologue is meant to take you behind the scenes of the production of TWELFTH NIGHT which you can see on THE SHAKESPEARE PLAYS; to introduce you to the leading actors and actresses and to "preview" some of the key scenes. Remember, all the opinions expressed by the people on the recordings are interpretations, and are open to question or debate, but these are the points of view brought to life in the production you will see.

In the Prologue of TWELFTH NIGHT are heard excerpts from the following cast:
Felicity Kendal (Viola)
Sinead Cusack (Olivia)
Alec McCowen (Malvolio)
Trevor Peacock (Feste)
John Gorrie (Director)

Most of the Shakespearean excerpts heard are printed on these sheets. They are in the order in which they occur on the program, but since not all the scenes could be printed totally, The Act, Scene and line numbers of each excerpt have been included so you can look them up later if you wish.

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1. Act 1, Scene 5

VIOLA:
If I did love you in master's flame,
With such a suff'ring, such a deadly life,
In your denial I would find no senses;
I would not understand it.

OLIVIA:
Why, what would you?

VIOLA:
Make me a willow cabin at your gate
And call upon my soul within the house;
Write loyal cantons of condemned love
And sing them loud even in the dead
of night
Hallow you name to the reverberate hills
And make the babbling gossip of the air
Cry out "Olivia!"

---

2. Act I, Scene 5

VIOLA:
Good madam, let me see your face.

OLIVIA:
Have you any commission from your
lord to negotiate with my face? You
are now out of your text. But we will
draw the curtain and show you the
picture. Look you, sir, such a one I
was this present. Is't not well done?

VIOLA:
Excellently done, if God did all.

OLIVIA:
'Tis in grain, sir; 'twill endure wind and
weather.

VIOLA:
'Tis beauty truly blent, whose red and
white
Nature's own sweet and cunning
hand laid on.
Lady, you are the cruel'st she alive
If you will lead these graces to the
grave,
And leave the world no copy.

OLIVIA:
O, sir, I will not be so hard-hearted. I
will give out divers schedules of my
beauty. It shall be inventoried, and
every particle and utensil labeled
to my will: as, item two lips, indiffer-
ent red; item, two gray eyes, with
lids to them; item one neck, one
chin, and so forth. Were you sent
hither to praise me?

VIOLA:
I see you what you are, you are too
proud;
But if you were the devil, you are fair.

---

3. Act II, Scene 3

TOBY: (sings)
"On the twelfth of December."

MARIA:
For the love o' God, peace!

MALVOLIO:
My masters, are you mad? Or what
are you? Have you no wit, manners,
nor honesty, but to gabble like
tinkers at this time of night? Do ye
make an alehouse of my lady's
house, that ye squeak out your
coziers' catches without any mitiga-
tion or remorse of voice? Is there no
respect of place, persons, nor time
in you?

TOBY:
We did keep time, sir, in our catches.

MALVOLIOL:
Sir Toby, I must be round with you. My
lady bade me tell you that, though
she harbors you as her kinsman,
she's nothing allied to you disor-
ders. If you can separate yourself
and your misdemeanors, you are
welcome to the house. If not, and it
would please you to take leave of
her, she is very willing to bid you
farewell.

TOBY: (Sings)
"Farewell, dear heart since I must
needs be gone."

MARIA:
Nay, good Sir Toby.

FESTE: (Sings)
"His eyes do show his days are
almost done."

MALVOLIO:
Is't even so?

TOBY: (Sings)
"But I will never die."

FESTE: (Sings)
"Sir Toby, there you lie."

MALVOLIO:
This is much credit to you.

TOBY: (Sings)
"Shall I bid him go?"

FESTE: (Sings)
"What and if you do?"

TOBY: (Sings)
"Shall I bid him go, and spare not?"

FESTE: (Sings)
"O, no, no, no, no, you dare not!"

---

4. Act II, Scene 5

MALVOLIO:
Soft, here follows prose.
"In my stars I am above thee, but be
not afraid of greatness. Some are
born great, some achieve great-
ness, and some have greatness
thrust upon 'em. Be opposite with a
kinsman, surely with servants. Let thy
tongue tang arguments of state; put
thyself into the trick of singularity.
She thus advises thee that sighs for
thee. Remember who ;commended
thy yellow stockings and wished to
see thee ever cross-gartered. I say,
remember. Go to, thou art made, if
thou desir'st to be so. If not, let me
see thee a steward still, fellow
of servants, and not worthy to touch
fortune's finers. Farewell. She that
would alter services with thee,
THE FORTUNATE UNHAPPY."
Daylight and champain discovers not
more. This is open. I will be proud, I
will read politic authors, I will baffle
Sir Toby, I will wash off gross ac-
quaintance, I will be point-devise,
the very man. I do not now fool my-

self, to let imagination jade me, for every reason excites to this, that my lady loves me.

---

5. Act II, Scene 3

FESTE: (Sings)
What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay ther lies no plenty;
Then come kiss me, sweet, and
twenty.
Youth's a stuff will not endure

---

6. Act V, Scene 1

When and I was but a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
A great while ago the world begun,
With a hey, ho, the wind and the
rain,
But that's all one, our play is done,
And we'll strive to please you every
day.
To please you every day.

PROLOGUE 6
The Tempest

The TEMPEST is thought by many to be William Shakespeare's farewell to the theatre, putting aside of that power to enchant which had brought into being, by 1611, thirty-five plays--probably the greatest single creative achievement in human history. As the playwright prepared for his return to Stratford and home, he concentrated his powers on the creation of another sorcerer bidding farewell to the world of illusion: Prospero, the deposed Duke of Miland, laying aside the cloak of power for the long journey home.

Prospero's island is the setting of THE TEMPEST. It is a world governed by magic and haunted by music, a dreamscape peopled by beasts and sprites where every castaway sees the landscape he deserves. And yet it is regulated by familiar laws, laws which govern all the worlds of Shakespeare's creation, with the exception of the great tragedies: disruptions of the social order are unnatural and must be put right; good will triumph over evil, given time; and the ability to forgive is perhaps the ultimate grace. As Prospero says, "The rarer action is/In virtue that in vengeance."

Suggested discussion questions:

1. What happened to Prospero before the play begins? (He was deposed by his evil brother, cast adrift and stranded on the island.) Why is he angry? Why has he caused the tempest?

2. As an actor, what does Michael Hordern say he loves about the role of Prospero? (He can't get to the bottom of it.") What qualities might make a part difficult to "get to the bottom of?" (Depth, dramatic complexity, great language, etc.) What do your students think he means when he says, "Every performance is a discovery?"

3. Who is Prospero's only human companion on the island? (Miranda) What is most unusual about Miranda? (Her father is the only human being she knows; she is completely innocent of civilization.) How do her reactions betray this? (She falls in love with Ferdinand at first sight.) If your students have read the play, what does she say when she first sees the other members of the party? ("How beauteous mankind is! O, brave new world/that has such people in't!") What is Prospero's reaction? (" "" is new to thee.") What do your students think Prospero means?

4. Who are Prospero;s non-human companions? (Caliban and Ariel) Who are they? (Ariel is a spirit of the air who serves Prospero; Caliban is a monster whom Prospero uses as a slave.) What do you think David Dixon, who plays Ariel, means when he says Ariel is free from the positive qualities of humanity? (He lacks feeling, compassion, etc) After reading the play, do your students agree with him?

5. How does Prospero feel about Ariel? How does he feel about Calihban? Warren Clarke, who plays the monster, obviously sympathizes with him. How do your students feel? Is Prospero fair to Caliban? When does Caliban show almost human tenderness? (When describing the island) What do your students think Warren Clarke means when he refers to the "Shakespearean trap"?

6. Why is Prospero frequently regarded as a metaphor for Shakespeare? (They are both magicians, although in different ways.) How does Prospero behave like a playwright in THE TEMPEST? (He organizes the plot, and has almost total control of events.) What are the three ways, according to Michaael Hordern, in which one can read the Epilogue? (As Prospero, bidding farewell to the island; as an actor, parting from his audience; and as Shakespeare, asking release from the theatre.)

7. What are some of the themes of the play discussed in the Prologue? (Redemption, forgiveness, restoration of order in the world)

Excerpts from THE TEMPEST

This Prologue is meant to take you behind the scenes of the production of THE TEMPEST which you can see THE SHAKESPEARE PLAYS, to introduce you to the leading actors and actresses, and to "preview" some of the key scenes. Remember, all the opinions expressed by the people on the recordings are interpretations, and are open to question or debatebut these are the points of view brought to life in the production you will see.

You will hear the following people on this Prologue:
Michael Hordern (Prospero)
Pippa Guard (Miranda)
David Dixon (Ariel)
Warren Clarke (Caliban)

All the Shakespeare excerpts you will hear are printed here in the order in which they occur in the program.

---

1. Act IV, Scene 1

PROSPERO:
Our revels now are ended. These are actors,
As I foretold you, were all spirits and
Are melted into air, into thin air,
And, like the baseless fabric of this vision,
The cloud-capped tow'rs, the gorgeous
palaces,
The solemn temples, the great glove itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stiff
As dreams are made on, and our little life
Is rounded with a sleep.

---

2. Act III, Scene 1

MIRANDA:
Do you love me?

FERDINAND:
O heaven, O earth, bear witness to this
sound,
And crown what I profess with kind event
If I speak true! if hollowly, invert
What best is boded me to mischief! I,
Beyond all limit of what else i' th' world,
Do love, prize, honor you.

MIRANDA:
I am a fool
To weep at what I am glad of.

FERDINAND:
Wherefore weep you?

MIRANDA:
At mine unworthiness, that dare not offer
What I desire to give, and much less take
What I shall die to want. But this is
trifling;
And all the more it seeks to hide itself,
The bigger bulk it shows. Hence,
bashful cunning,
And prompt me, plain and holy
innocence!
I am your wife, if you will marry me;
If not, I'll die your maid. To be your fellow
You may deny me; but I'll be your servant,
Whether you will or no.

FERDINAND:
My mistress, dearest,
And I thus humble ever.

MIRANDA:
My husband then?

FERDINAND:
Ay, with aheart as willing
As bondage e'er of freedom. Here's my
hand.

MIRANDA:
And mine, with my heart in't.

3. Act III, Scene 2

CALIBAN
Be not afraid: the isle is full of noises,
Sounds and sweet airs that give delight
and hurt not.
Sometimes a thousand twangling
instruments
Will hum about mine ears; and some-
times voices
That, if I then had waked after long sleep,
Will make me sleep again; and then, in
dreaming,
The clouds me thought would open and
show riches
Ready to drop upon me, that, when I
waked
I cried to dream again.

4. Act V, Scene 1

PROSPERO
The rarer action is
In virtue than in vengeance. They being
penitent,
The sole drift of my purpose doth extend
Not a frown further. Go, release them,
Ariel.
My charms I'll break, their senses I'll
restore,
And they shall be themselves.

ARIEL
I'll fetch them, sir.

PROSPERO
Ye elves of hills, brooks, standing lakes,
and groves,
And ye that on the sands with printless
foot
Do chase the ebbing Neptune, and do
fly him
When he comes back; you demi-puppets
that
By moonshine do the green sour
ringlets make,
Whereof the ewe not bites; and you
whose pastime
Is to make midnight mushrumps, that
rejoice
To hear the solemn curfew; by whose aid
(Weak masters though ye be) I have
bedimmed
The noontide sun, called forth the
mutinous winds,
And 'twixt the green sea and the azured
vault
Set roaring war; to the dread rattling
thunder
Have I given fire and rifted Jove's stout oak
With his own bolt; the strong-based
promontory
Have I made shake and by the spurs
plucked up
The pine and cedar: graves at my command
Have waked their sleepers, open, and
let 'em forth
By my so potent art. But this rough magic
I here abjure; and when I have required
Some heavenly music (which even now
I do)
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

5. Epilogue

PROSPERO
Now my charms are all o'er thrown,
And what strength I have's mine own,
Which is most faint. Now 'tis true
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got
And pardoned the deceiver, dwell
In this bare island by your spell;
But release me from by bands
With the help of your good hands.
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant;
And my ending is despair
Unless I be relieved by prayer, Which pierces so that it assaults
Mercy itself and frees all faults.
As you from crimes would pardoned be,
Let your indulgence set me free.

PROLOGUE 7 AND PROLOGUE 8
Henry IV

Part One of HENRY IV is probably the most popular of all Shakespeare's ten English chronicle plays. It offers pageantry, the vivid sweep of history, an almost uniquely varied (even checkered) cast of characters: among them, the eternally fascinating figure of the wayward Prince, the fire-breathing Hotspur, and the character who is perhaps Shakespeare's greatest comic creation, Sir John Falstaff.

Furthermore, HENRY IV, Part One, is a single installment of a story so vast it took Shakespeare four plays to tell it all: the tale of the overthrow of Richard II by Henry Bolingbroke, Bolingbroke's struggles to hold on to his crown as Henry IV, and the eventual triumph, after the most unpromising beginning, of Prince Hal---later King Henry V.

HENRY IV, Part Two, continues the great story begun in Part One, the saga of the troubled reign of a usurping king and the "education" of the son who will assume the throne upon his father's death. It is, however (as modern commentators are pointing out with increasing frequency), not "just" a sequel; it is a very different play, in spirit and in texture, than Part One, and it offers rich rewards of its own.

With the deat of Hotspur at the end of HENRY IV, Part One, the chivalric ideals he represented, however excessively at times, disappear for good from the England of Henry IV. Part Two presents a world of equivocation and expedience in which traitors are tricked and executed rather than defeated in battle, in which physical and moral illness are rampant, and in which humor—especially Falstaff's—can be very dark indeed.

Suggested discussion questions:

1. The PROLOGUE opens with a prediction by the Bishop of Carlisle, from RICHARD II. What does he predict, and why?

2. The narrator says that there is a "curse" hanging over the cycle of plays about Henry IV and Henry V. Why? (King Rihard II has been murdered and deposed.) What, according to Anthony Quayle, is the theme in these plays which meant so much to Shakespeare? (The disruption of order in society; the overthrow of God's appointed King)

3. Why does Jon Finch, who plays Henry IV, say that Henry is a tragic figure? (The crown sits uneasily on his head; he is plagued with guilt.) What is the King's most bitter disappointment? (Hal's conduct.)

4. According to David Gwillim (Prince Hal), what do father and Falstaff represent to the Prince? (Responsibility and irresponsibility) What literary device does Shakespeare use to indicate the differences between the Hal-Henry relationship and the Falstaff-Hal relationship. (The Hal-Henry scenes are in verse, and the Falstaff scenes are largely in prose.)

5. What does Hal actually say in the soliloquy beginning, "I know your all . . "? What do your students think of Hall at this point? Is he "discovering himself" or is he an opportunist? If your students have read the play, does Hal's later behavior indicate that he is a cynic?

6. What are the traits Anthony Quayle ascribes to Falstaff? (Fat, funny, cynical, witty, crooked) What does Falstaff think about honor? (It's only a word.)

7. What are the "three worlds" in HENRY IV, Part 1? (The court, the tavern, and the feudal world of the rebels)

8. Why does Tim Pigott-Smith say that Hotspur is dangerous to his supporters as well as to himself? (He is a non-thinker, unaware of the world of calculation.) How does Hotspur's attitude toward honor compare with Falstaff's? What does David Gwillim mean when he calls Hotspur a "dinosaur?" (Hotspur's values and ideals are outmolded.)

9. According to Anthony Quayle, how does the tone in Part 2 of HENRY IV differ from Part 1? (Hotspur's ideal of honor is dead with him; Part 2 is full of disintegration, corruption and illness instead of chivalry, honor and heroism.)

10. In the reconciliation speech, what does Henry IV say regarding this way in which he procured his crown? (That he obtained it illegally) What does he say about Hal's claim to it? (That it is stronger, since Hal inherited it in fair succession)

11. What are the two things Has must do before he can ascend to the throne? (Reconcile with his father; reject his past)

Excerpts from HENRY IV

You will hear the following people on this PROLOGUE:
Jon Finch (Henry IV)
Anthony Quayle (Falstaff)
David Gwillim (Prince Hal)
Tim Pigott-Smith (Hotspur)

David Giles (Director)
All of the Shakespearean excerpts heard are printed on these sheets. They are in the order in which they occur on the program.

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1. From RICHARD II, Act IV, Scene 1

CARLISLE:
I speak to subjects, and a subject speaks,
Stirr'd up by God, thus boldly for his king.
My Lord of Hereford here, whom you call king,
Is a foul traitor to proud Hereford's king.
And if you crown him, let me prophesy:
The blood of English shall manure the ground,
And future ages groan for this foul act.

"HENRY IV, PART 1"
2. From: Act 1, Scene 2

PRINCE:
I know you all, and will a while uphold
The unyoked humour of your idleness.
Yet herein will I imitate the sun,
Who doth permit the base contagious clouds
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may be more wonder'd at,
By breaking through the foul and ugly mists
Of vapours that did seem to strangle him.
So, when this loose behavior I throw off
And pay the debt I never promised,
By how much better than my word I am,
By so much shall I falsify men's hopes;
And like bright metal on a sullen ground,
My reformation, glitering o'er my fault,
Shall show more goodly and attract more eyes
Than that which hath no foil to set it off.

---

3. From: Act V, Scene 1

FALSTAFF:
I would 'twere bed-time, Hal, and all well.

PRINCE:
Why, thou owest God a death.

FALSTAFF:
'Tis not due yet; I would be loath to pay him before his day.
What need I be so forward with him that calls not on Me?
Well, 'tis no matter; honour pricks me on.
Yea, but how if honour prick me off when I come on? How then?
Can honour set to a leg? no: or an arm? No:
or take away the grief of a wound? No.
Honour hath no skill in surgery, then? No.
What is honour? a word. What is in that word honour? What is that honour? Air.

---

4. From: Act I, Scene 3

HOTSPUR:
Send danger from the east unto the west,
So honour cross it from the north to south,
And let them grapple: O, the blood more stirs
To rouse a lion than to start a hare!
By heaven, me thinks it were an easy leap,
To pluck bright honour from the pale-faced moon,
Or dive into the bottom of the deep,
Where fathom-line could never touch the ground,
And pluck up drowned honour by the locks;
So he that doth redeem her thence might wear
Without corrival all her dignities.
But out upon this half-faced fellowship!

WORCESTER:
He apprehends a world of figures here,
But not the form of what he should attend.
Good cousin, give me audience for a while.

HOTSPUR:
I cry you mercy.

WORCESTER:
Those same noble Scots
That are your prisoners--

HOTSPUR:
I'll keep them all;
By God, he shall not have a Scot of them;
No, if a Scot would save his soul, he shall not;
I'll keep the, by this hand.

WORCESTER:
You start away
And lend no ear unto my purposes.
Those prisoners you shall keep.

HOTSPUR:
Nay, I will' that's flat:
He said he would not ransom Mortimer;
Forbade my tongue to speak of Mortimer;
But I will find him when he lies asleep,
And in his ear I'll holla "Mortimer!"

"HENRY IV, PART 2"
5. From: Act IV, Scene 5

HENRY IV:
God know, my son,
By what by-paths and indirect crook'd ways
I met this crown; and I myself know well
How troublesome it sat upon my head.
To thee it shall descend with better quiet,
Better opinion, better confirmation;
For all the soil of the achievement goes
With me into the earth. It seem'd in me
But as an honour snatch'd with boisterous hand,
And I had many living to upbraid
My gain of it by their assistances;
Which daily grew to quarrel and to bloodshed,
Wounding supposed peace; all these bold fears
Thou see'st with peril I have answered;
For all my reign hath been but as a scene
Acting that argument: and now my death
Changes the mode; for what in me was purchased,
Falls upon thee in am ore fairer sort;
So thou the garland wear'st successively.

---

6. From: Act V, Scene 5

FALSTAFF:
God save thy grace, King Hal! my royal Hal!
God save thee, my sweet boy!

HENRY V:
My Lord Chief Justice, speak to that vain man.

CHIEF JUSTICE:
Have you your wits? know you what 'tis you speak?

FALSTAFF:
My king! My Jove! I speak to thee, my heart!

HENRY V:
I know thee not, old man; Fall to thy prayers;
How ill white hairs become a fool and jester!
I have long dream'd of such a kind of man,
So surfeit-swell'd, so old and so profane;
But, being awaked, I do despise my dream.
Make less thy body hence, and more thy grace;
Leave gormandizing; know the grave doth gape
For thee thrice wider than for other men.
Reply not to me with a fool-born jest;
Presume not that I am the thing I was;
For God doth know, so shall the world perceive,
That I have turn'd away my former self;
So will I those that kept me company.
When thou dost hear I am as I have been,
Approach me, and thou shalt be as thou wast,
The tutor and the feeder of my riots;
Till then, I banish thee, on pain of death,
As I have done the rest of my misleaders,
Not to come near our person by ten mile.

PROLOGUE 9
Henry V

HENRY V is a Shakespearean poem of patriotism, a triumphant affirmation of the possibilities of kingship after the long uncertainty and civil strife following the overthrow of Richard II. In concluding his four-play Cycle with the high point of Henry's reign, Shakespeare closes a great period of English history with the sound of trumpets.

HENRY V is also a portrait of a hero, of a King the English of Shakespeare's time regarded as one of their best and bravest. Seen in the context of the two parts of HENRY IV, in which Hal's character is forged, HENRY V raises some interesting questions about the nature of power and the people who wield it. What parts of his personal make-up did Hal have to burn away to become the hero-king? Is it possible to be simultaneously a great leader and the kind of human being most of us would call a "good person"?

Suggested discussion questions:

1. The PROLOGUE to the play begins with, "O for a Muse of fire" Do your students know what a "Muse" is? What do we learn about Globe theatre from this speech?

2. David Giles says that HENRY V is different from the two plays about Henry IV because it is a public play, while the two HENRY IV plays are "intensely private." What does he mean? Can your students, from their knowledge of these plays, refute or support this statement? Giles also says that King Richard's tragedy was that he "behaved in public as though he were in private," while Henry V always behaves like a King. What do your students think this means?

3. What has Henry V had to "kill" in himself to become a successful King? (The more human side, the side that was allied with Falstaff) Is it possible to be a great leader and a good human being at the same time?

4. What is the metaphor Henry V uses in his response to the French ambassador? (Taking his cue from the tennis balls, he foretells the conflict between England and France as a tennis match.) With the text in front of them, your students might trace the elaboration of this metaphor. To which words does Shakespeare give a double meaning?

5. What is the King's prayer on the night before the Battle of Agincourt? (That God not revenge the death of Richard) How has Henry made contrition for Richard's murder? (He has reinterred the body and wept over it; he is paying 500 poor pelple for their prayers; he has built two chantries where priests sing masses for Richard's soul.)

6. HENRY V is an intensely patriotic play, written in an age of patriotism. Do we live in a patriotic age? If not, could that pose difficulties in understanding a play like HENRY V? Could it lead to new interpretations of the play, or of Henry's character? In what different ways, for example, might a 20th cntury director approach the character of Henry?

Excerpts from HENRY V

This PROLOGUE is meant to take you behind the scenes of the production HENRY V which you will see on THE SHAKESPEARE PLAYS, to introduce you to the leading actors and actresses, and to "preview" some of the key scenes.

You will hear the following people on the program:
Alec McCowen (Chorus)
David Giles (Director)
David Gwillim (Henry V)

All of these Shakespeare excerpts you will hear are printed on these sheets. They are in the order in which they occur on the Program. The Act and Scene of each excerpt have been included so you can look them up later if you wish.

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1. From PROLOGUE

CHORUS:
O, for a Muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act
And monarchs to behold the swelling scene!
Then should the warlike Harry, Like himself,
Assume the port of Mars, and at his heels,
Leash'd in like hounds, should famine, sword and fire
Crouch for employment. But pardon, gentles all,
The flat unraised spirits that have dared
On this unworthy scafold to bring forth
So great an object: can this cockpit hold
The vasty fields of France? Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?

---

2. From Act I, Scene 2

KING HENRY:
What treasure, uncle?

EXETER:
Tennis-balls, my liege.

KING HENRY:
We are glad the Dauphin is so pleasant with us;
His present and your pains we thank you for;
When we have match'd our rackets to these balls,
We will, in France, by God's grace, play a set
Shall strike his father's crown into the hazard.
Tell him he hath made a match with such a wrangler
That all the courts of France will be disturb'd
With chaces. And we understand him well,
How he comes o'er us with our wilder days,
Not measuring what use we made of them.
And tell the pleasant prince this mock of his
Hath turn'd his balls to gun-stones; and his soul
Shall stand sore charged for the wasteful vengeance
That shall fly with them: for many a thousand widows
Shall this his mock mock out of their dear husbands;
Mock mothers from their sons, mock castles down;
And some are yet ungotten and unborn
That shall have cause to curse the Dauphin's scorn.

---

3. From Act IV, PROLOGUE

CHORUS:
Now entertain conjecture of a time
When creeping murmur and the poring dark
Fills the wide vessel of the universe.
From camp to camp through the foul womb of night
The hum of either army stilly sounds,
That the fix'd sentinels almost receive
The secret whispers of each other's watch.
Fire answers fire, and through their paly flames
Each battle sees the other's unber'd face;
Steed threatens steed, in high and boastful neighs
Piercing the night's dull ear; and from the tents
The armourers, accomplishing the knights,
With busy hammers closing rivets up,
Give dreadful note of preparation.

4. From Act IV, Scene 1

KING HENRY:
Not to-day, O Lord,
O, not to-day, think not upon the fault
My father made in compassing the crown!
I Richard's body have interred new;
And on it have bestow'd more contrite tears
Than from it issued forced drops of blood:
Five hundred poor I have in yearly pay,
Who twice a day their wither'd hands hold up
Toward heaven, To pardon blood; and I have built
Two chantries, where the sad and solemn priests
Sing still for Richard's soul.

---

5. From Act V, Scene 2

KING HENRY:
Come, your anwser in broken music; for thy voice is music and thy English, wilt thou have me?

KATHERINE:
Dat is as it sall please de roi mon pere.

KING HENRY:
Nay, it will please him well, Kate;
it shall please him, Kate.

KATHERINE:
Den it shall also content me.

KING HENRY:
Upon that I kiss your hand, and I call you my queen.

KATHERINE:
Laissez, mon seigneur, laissez, laissez.

KING HENRY:
Then I will kiss your lips, Kate.
KATHERINE:
Les dames et demoiselles pour etre
baisees devant leur noces, il n'est
pas la coutume de France.

KING HENRY:
Madam, my interpreter, what says she?

ALICE:
Dat it is not be de fashion pour les ladies of France,--I cannot tell vat is baiser en Anglish.

KING HENRY:
To kiss.

ALICE:
Your majesty entendre better que moi.

KING HENRY:
It is not a fashion for the maids in France to kiss before they are married, would she say?

ALICE:
Oui, vraiment.

KING HENRY:
O Kate, nice customs curtsy to great kings. Dear Kate, you and I cannot be confined within the weak list of a country's fashions.

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3. From: Act III, Scene 1

KING HENRY:
And you, good yeomen,
Whose limbs were made in England,
shows us here
The mettle of your pasture; let us swear
That you are worth your breeding;
which I doubt not;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I wee you stand like greyhounds in the slips,
Straining upon the start. The game's afoot;
Follow your spirit, and upon this charge
Cry "God for Harry, England, and Saint George!"

SOUND IDEAS

LESSON 1
See Hear!

Overview: When the mind is freed from visual stimulation and can concentrate on the audio stimulation it is receiving, the imagination is fired. Listening makes your brain work. However dull or mundane (or exciting and unique) the sounds which are coming at you, the brain takes those images and translates them into whatever it wished them to be. The audio producer exploits this extraordinary effect that sound has upon the mind, and does things with it that can't be done on a visual medium.

An audio production is economical. The visual media depend upon creating, physically, those things they wish the audience to see. This they must do at great investment of time, energy and money. Sounds alone (voices, noises, music) working on the brain can do the same, and MORE, quickly and simply. An earthquake disaster, for instance, on film requires elaborate sets (designed so as not to injure the many actors who will be part of the scene), many special effects personnel, and an expert operating the camera who can capture the scene on one take. The same disaster in sound (crashes, rumbles, voices screaming, etc.) can be done with a few actors and a clever sounds effects specialist. The effort expended to make an effective and realistic film is unimaginably more complicated than doing the same thing using sound.

More importantly, when going beyond the mere physical aspects of the world into the realm of the abstract--dreams and fantasy--the medium of sound is infinitely more adaptable and effective. Stan Freeburg produced a classic commercial to promote the use of radio in which he drains Lake Michigan, fills it with whipped cream, and has the Royal Canadian Air Force drop a five-ton cherry on top. "Try doing that," says Freeburg, "on television."

In the area of news, interviews and documentaries, the advantage of having the imagination fired by sound can be used to great advantage. The voice is isolated, and its tones, inflections and even pauses allow the listener to formulate a picture in their minds of the speaker. They can concentrate on what the speaker is saying much more clearly. In addition, audio editing techniques allow the producer to condense a great deal more information into a shorter period of time.

Viewing means that the eyes must be focused, the body relatively still. The body and mind become sedentary as we allow image after image to wash over us. Listening can be done almost anywhere, and while engaged in a number of activities. The body and mind are active, alive and receptive.

Before the broadcast: Close your eyes and listen to the sounds around you. Someone in the room does some simple activities; emptying the wastebaster, sharpening a pencil, leaving the room. Can you see what the person is doing even though your eyes aren't open?

After the broadcast: What kinds of radio do you listen to now? What other types are there? Have some listen to sports events on the radio. News? Drama? Documentaries on National Public Radio? To sharpen the imaginative skills play a game using one of the many sound effects records available from the Public Library. An effect is played at random and the class calls out where they are who they see. How elaborate is your individual image? If possible try combinations of two simultaneous sounds using two turntables or by pre-recording.

LESSON 2
The Choice Is Yours

Overview: There are several types of audio production that a student producer can attempt, depending on their preference. A NEWS program tells about events and the effects that they have, using interviews and sounds recorded on the scene. A DOCUMENTARY examines a subject in some depth, using a variety of interviewing techniques, plus music and sound. A SOUND PORTRAIT gives the listener a picture of a person or place through interview and sound effects. DRAMA tells a story using actors, music and sound effects. All of these are adaptable to the students' special interests. The student with a scientific bent may want to do a sound portrait of a scientist's laboratory or produce a drama of an important moment in the life of a famous chemist. The sports minded student might want to do a documentary on Pee-Wee Football or a satirical drama about people breaking records. But whatever is chosen the producer must care about the topic. An audio production takes considerable time and preparation. If two weeks from now, after doing research of lining up some good interviews or writing a script the producer has lost interest in the topic, a lot of valuable time and energy will have gone to waste. And a producer's enthusiasm and interest in a topic will make the piece listenable, even if the technical skills are marginal.

Choosing a topic which will hold the interest of the producer, and eventually the listener, is the result of knowing something about a lot of things. Read newspapers, magazines, and lots of stories, plays, even comic books. Listen to events being discussed. The producer must be not only a listener, but also a watcher. A good program is not only well produced, it is unique. Find things that haven't been done. Look for the obscure, things peole know are there, but don't know very much about. Look also for the people who are fascinating to listen to, and places with a typical sound. These are the things which are going to hold the interst of the audience.

Be specific. Remember that a subject which is too general will be hard to produce and difficult to listen to.

Before the broadcast: What are your favorite things? Who are your favorite people? Where are your favorite places? Do you like to listen to news reports, documentaries? Have you heard drama on record or on the radio?

After the broadcast: Play one of Edward R. Murrow's "I can hear it now" recordings and a recorded drama or story. Choose carefully. This may be a student's first real exposure to news or drama that does not rely upon a visual image. Have each student list news programs, documentaries, sound portraits, or dramas based on their favorite subject(s)... science, math, languages, etc. Is the subject too broad? What are some ways to focus it and thus make it more manageable?

LESSON 3
Sound Advice

Overview: Producers will need to have access to at least two tape recorders. For convenience in making voice recordings (not music), should probably be a cassette reorder. The other should be a reel-to-reel type recorder, as editing is almost impossible on the cassette. The machines should be checked to see that they are in proper working order--that the heads are aligned and clean, the speed true, and the batteries, if needed, fresh.

A tape machine with an Automatic Gain Control (AGC) will pick up very minute sounds in a very quiet room, and also, will prevent a very loud sound from becoming distorted. However, there may also be a few seconds after a loud sound (when someone laughs raucously, for instance) when the gain control will not have recovered and a few words will be lost. A recorder in which record volume can be controlled or AGC employed at the discretion of the operator is probably the best choice.

The basic sound source is the microphone! and here a good quality dynamic microphone is worth the investment, becuse the producer wants the quality of sound to be as good as possible so as not to interfere with listening to the material which has been recorded.

The ear does not hear everything that a microphone hears, and, unlike our brain, the tape recorder does not isolate those sounds it wished to focus upon . . it records everything. Therefore, the student should experiment with a microphone and tape recorder in various situations. Recording in a bare passageway will produce one effect, while recording in a room with rug and draperies will produce another. The distance the microphone is held from the mouth will have a definite effect on the quality of the speech and the ability to be understood. However, held too close to the mouth, the microphone is subject to the eccentricities of breath (plosives, breathing, etc.) coming from the mouth of the speaker. Even holding the microphone requires practice as any hand movement on its body will be transmitted to the pickup and heard as noise on the tape.

In first listening back to a tape recording of one's own voice, a person is likely to say "That doesn't sound like me!" This is because sound waves produced in the throat and bouncing off the skull reverberate differently than sound waves entering the ear from a tape recording of one's own voice. We are also sometimes embarrassed to hear what other people hear. While we may sound perfectly logical to ourselves, when listening back with others we start to hear ourselves as others hear us. With plenty of time and experimentation, this embarrassment will pass, and we will be able to listen more objectively to our voices and improve our way of speaking.

Before the broadcast: Identify and explain the parts of a tape recorder. Explain how a microphone works. To understand how your head affects the way your voice sounds to yourself with your head in a barrel or wastebasket. The barrel acts like your skull does, that is, it sends back sound waves more quickly than sounds which come from farther away.

After the broadcast: Divide into two teams and go out with your tape recorder and microphones to record your voices in a variety of places. Notice where the microphone is held. Which is the most understandable and "clean" recording? What could have been done to improve the recordings that were muffled or muddy? How can you manipulate the microphone to eliminate "mike noise?"

LESSON 4
Who? What? Where? Why? When?

Overview: The basis for all news reporting, documentaries and sound portraits is the interview. All the material needed is there, within the mind of the interviewee. It is the skill of the interviewer which will bring it out.

There are several types of interviews that can be useful (definitions will overlap). The ACTUALITY is an on-the-spot interview for a news insert, such as talking with a fireman at a fire. The IN-DEPTH INTERVIEW is used to fully explore a topic and a person's ideas and beliefs. It is used for the documentary or the sound portrait. The man-on-the-street interview is used to gather a variety of opinions about one specific topic from a number of people chosen at random. Usually the same two or three questions are asked of each person.

The person interviewed should be chosen from a number of criteria. First, the topic will dictate who can provide the most useful information. Next, from hearing a number of different people talk, the producer determines who seems to like to talk and express themselves well. (Of course, the interviewer may not always have the luxury of such opportunities to pick and choose.) Once the subject of the interview is decided upon, research must be done on the topic. The more that is known about the topic, the better the questions will be. People like to talk about themselves and about the things they consider themselves experts in. B. . :hey are ill at ease when the interviewer is poorly prepared. This will result in the subject talking down to the interviewer, particularly when the interviewer is a young person. When well prepared, the question and answer exchange will be on a similar level, close to real conversation, which is one of the marks of a good intervew. Another good reason for being well prepared is that the interviewee can't use false facts to advance her/his opinions, because the interviewer knows the true facts.

Preparation involves reading up on the suject. Sometimes it will require going to the library. Then a lot of thought should be given to formulating the questions that are going to be asked: some kind of logical order of questioning should come out of this, and the questions written down. this list does not have to be followed precisely, or followed at all, but it is a good back up, and can provide a "spine" for the sturcture of the interview. If the subject tends to wander off the topic, the list of questions can help bring him/her back.

It is important that the interviewer make the interviewee feel at ease. This will help them to open up and bring out all they have to say. The interviewer can help by looking the subject in the eye and by listening and being interested in what they have to say. Not only will this flatter the subject, but it will help the interviewer ask better follow-up questions. It will also tend to keep the subject's mind off the microphone, which can be disconcerting at first.

Preparation for the interview should also include setting of microphones and levels so that the interviewer is not fussing with them when the subject is ready to talk, and choosing a comfortable, relaxed setting where there are a minimum of distractions.

Before the broadcast: From a list of topics for programs (possibly from the list prepared for "The Choice is Yours") think of who the people are who you would interview. What kind of research would be required to prepare to interview those people?

After the broadcst: The best way to learn to interviewis to interview. Be sure that whether your young producers are going to practice on each other, members of the school staff, or people outside of school, that they know precisely why they want to talk to this particular person about, that they research the topic and that they prepare a list of questions which will indicate the direction they wish the interview to go. Listen to interviews on radio and television. What makes the interviews and interviewers different? What makes one more successful than another?

LESSON 5
Around Every Corner

Overview: News is something that happens. The news producer gathers the facts about the people and the event and reports them using on-the-spot interviews to tell what has happened and to get reaction to it.

It is up to the news producer to determine what is important news and what is not. An important event must have significance to more than a few people. Choosing what is and what is not significant is a matter of personal judgment, but, in general, the more a given society is affected by an event, the more important the news. For instance, in terms of world news, the death of a local official is not as important news as the death of an international leader. Where the society is a school population the news of a teacher leaving to get married is important, as it affects a large part of that society, but is of little or no important to the society outside.

The news producer's job involves developing soures for gathering news. The obvious facts, (which teacher is getting married, when, and to whom) will be easy to come by. It is the other facts (where the couple will live, will he be back to teach again, why must he leave) that make the story news. Personal contacts are the most effective means of getting stories. In a school these contacts may be the office secretaries or the janitor. Possibly, there are boys and girls in each class who are closer to what is happening in the school than others.

In collecting neighborhood news possible sources might be the postman, milkman, or policeman. Usually within a neighborhood there are one or two who know what's going on, but more important are the alderman for the precinct or leaders at the local recreation center, neighborhood association or political caucus. Very often city or neighborhood newspapers will list dates and times for community meetings where news will sometimes be made. The young producer who happens to have a radio that picks up the police and fire bands can monitor them, just as newspapers, radio and TV stations do, to be on top of stories.

News is immediate. The time of a given story is of interest no more than a day or two. This means news producers must work quickly.

News reporting is concise. The time spent reporting an event should be no more than three minutes and involve one to three sources. To give the piece immediacy and authenticity the sources should be on tape. The producer/reporter going to gather information should know what questions need to be answered so that no time or energy is wasted collecting unneccessary information.

News is fact. Therefore, some sources may have to be checked and verified to make sure that all information is correct.

Having an outlet to broadcast the news which has been gathered is very important, as it lends credibility to the producer when seeking stories. Small town radio stations are often looking for news stories, and they should be contacted to see if they are interested, as soon as the piece is finished.

Before the broadcast: Pre-record on tape news broadcasts from several different radio stations. How did different stations handle the same story? (On stations with small news staffs the major source of news will be the wire service, and thus they will all read the same story.) Were there unanswered questions that should have been asked?

After the broadcast: Gather stories for a news program, with features from the school and local neighborhood.

LESSON 6
Turning Over the Rock

Overview: A bigger, but more satisfying project than news gathering is the documentary. Where news is immediate, the documentary is more long term. The producer focuses on a particular issue or event and takes an in-depth look at it. Most often, the issue is controversial and then it is up to the producer to identify and interview both sides of the controversy in order to give the listener a balanced picture.

Since a variety of materials will have to be gathered and assembled in a logical and interesting form, the documentary should have a structure. To do this the documentarian chooses a topic and then tries to isolate the sub-issues associated with that topic by reading and thinking about it. For instance, if the documentary is to be about the power line Northern States Power wants to run from North Dakota to the Twin Cities, the sub-issues might be: Who will the power line benefit? Who will be inconvenienced by it and how? Why was this particular route chosen? Why do the proponents support it and the opponents oppose it? In this way a very rough outline takes shape. Further research will define it even further, and to help formulate more questions.

The producer is then ready to decide who should be interviewed to get answers to the questions raised. In addition to officials of the power

companies, the people whose property and is being crossed and the police officials obligated to keep peace between the two sides, the producer may want to talk with the people whose lives will ultimately be affected by it--the users of electric power in the Twin Cities. The producer will have to do further research to prepare questions, and then interviewing can begin.

When the materials have been gathered, the producer must put them together, using the early, rough outline or some other form that may seem more effective in light of the collected information. Other elements which may be used, such as dramatic inserts, music and sound effects, will be discussed later in this series.

The producer of a documentary must be fair to both sides. If a conclusion is formed by the audience it should because they have a clear idea about both sides of the controversy. Sometimes the topic itself is chosen because the producer has a definite idea about which side is right. In this case the producer/documentarian must be very careful not to weigh the evidence one way or the other. It would be unethical to slant the material or leave something out that may refute the arguent one has in mind.

Before the broadcast: Listen to radio documentaries. Many are broadcast on National Public Radio's OPTIONS IN EDUCATION series. What are some problems unique to your community which might be good topics for a documentary? Are there any topics which are affecting your community as well as across the country?

After the broadcast: Assemble a documentary as a class.

LESSON 7
Who Are You? Where Am I?

Overview: Another form of documentary is the sound portrait, taking as its topic a particular person or place. Selection must be very careful since the person or place will dominate the entire program. The choosing process starts with something of interst to the producer, for if the producer is not excited with the choice, the person interviewed will not give everything they have to give, or what is interesting about the place visited will be missed. To assure this it is wise to stay within the producer's scope of experience. At first it may seem to the student producers that they must confine themselves to the familiar and mundane. Nothing could be farther from the truth. Within everyone's scope of experience there are many people to talk to and places to visit that can offer exciting interviews. One never knows if the mailman, who passes by everyday, might be a fascinating person to talk to, or if the local drugstore, when seen over a long period of time, is a fascinating place to be. Plus there are many people and places which go overlooked.

The producer shouldn't go looking for a person to talk to. By talking to a lot of people and keeping an open mind, the right person will be obvious, because the producer will be excited about them.

In addition to initial interest, one criterion for choosing a place that would be a good subject for a sound portrait would be the kind of sounds one hears there. The low murmurs, and everpresent Muzak, augmented by the occasional clink of change might make a sound portrait of a bank (fairly dull), while the sound of pneumatic tools, ringing bells and roaring engines might make a very interesting background in presenting a sound portrait of a service station.

Of course, the more noises heard, the more careful the producer must be that microphone placement is done carefully so as not to drown out the voices of the people who are interviewed.

A sound portrait tries to get to the core of a person's thoughts and feelings or give a personal impression of a place that was visited. Therefore, the producer has to prepare fully before going to record and then should spend a lot of time with the subject collecting a lot of material to use in the final production.

Before the production: Explain the sound portrait. Who are some interesting people you know? What are some interesting places to visit? Why would they make good subjects for sound portraits?

After the broadcast: Prepare for and collect interviews for a sound portrait of a person or place.

LESSON 8
Cut The Comedy

Overview: Editing is the process of arranging in a logical order the ideas which have been collected in a random manner, and at the same time eliminating noises, pauses and other unnecessry material.

Editing is a hard, laborious task, which is made somewhat easier with practice and good equipment. However, the skillful tape editor can take a disorganized interview with a nervious subject and bring out what was said in an interesting manner. The editor's job is greatly reduced by careful organization of the questions put to the interviewee and by getting good, complete answers without too much extraneous material.

The amount of material recorded compared with the amount actually used is called a shooting ratio. The term comes from film where, for say, every 100 feet of film shot, 25 were used—a 4:1 ratio. If an interview is 45 minutes long and only 15 is used, then the shooting ratio is 3:1. The producer, knowing how long the finished program will be, and how many people are to be interviewed, can estimate when enough material has been gathered from each subject according to the shooting ratio.

The producer/editor making 5 minutes out of 35 is trying to condense a lot of thought, feelings and opinion. That 5 minutes is a restriction that may be dictated by program limitations, but the producer still has an obligation to preserve the intent, if not the content, of the speaker. The art of editing can be developed to such a degree that single words or phrases can be eliminated or only isolated phrases used out of context so as to completely alter the meaning of what the speaker was trying to say. This is a very serious misuse of the tape editor's power and must be avoided by remaining as objective as possible to the material.

Other uses of editing are, for instance, where a line has been misread in a drama, the actor can be asked back to re-record the line, and then the offensive line taken out and the new line spliced in.

The good editor not only knows the mechanics of splicing, and how to make ideas fit together, but also hears how voice inflection, pauses and background noises can be used to give thoughts exspresed a smooth flow. It is an art which takes practice and patience to master.

Before the broadcast: What does "Out of context" mean? Why would someone not want to have what they say taken out of context?

After the broadcast: Using the worksheet, practice editing on some of the material you have collected.

LESSON 9
Dramatis Personae

Overview: One of the most exciting uses of audio tape is to present a story or play. Here the imagination can really be let loose by the producer, actor, sound effects technician and most of all the listener.

In producing a scripted drama on tape the first step is to find the material that is going to be recorded. This can come from a number of sourcesbooks, fairy tales, comic books, stories from real life, or actual scripts. the producer/script writer should look for more than jsut an interesting story, but one that has interesting characters and a variety of interesting settings as well.

The producer must then find actors whose voices can bring the characters to life. In auditioning actors the producer/director must depend on his/her ear only in deciding who best suits the part. Very often a voice contradicts the image of the kind of body or personality it would seem to come from. The skinniest, smallest boy in class might have the most masculine voice. The fattest, homeliest girl might sound like the perfect ingenue. Where these children would be passed by for a stage play, here they could very possibly be used. The biases we have built up may be hard to ignore, but in auditioning there should be no regard to physical appearance. Even the definition of the word audition is "a hearing." It is what the audience will hear that is crucial. Every emotion and thought that the producer wants brought out will be transmitted by the voice only. The way a person looks will not make a bit of difference.

Creating a character with the voice only is an art. Even experienced actors find the transition from ating on stage to acting in front of a microphone difficult. They can't move around like they're used to, and this makes them uncomfortable. They feel funny acting when the audience is invisible. On the other hand, they don't have to memorize lines, and if they make a mistake they can do it over again.

The producer is also responsible for simulating the acoustical "setting" of each scene in the play. This will require experimenting with microphone and tape recorder to find special rooms (hallway, living room) to sound baffling (blankets, barrels) which will alter the sound of the voices and make them seem to be where they are supposed to be. One old radio drama had the characters descending the stairs from the top of the Empire State Building. The actors actually walked down from the top floor of the building where the station had its studios with a technician walking in front of them, carrying the microphone! The logistics were difficult, but the results were exciting.

Scripted drama can sometimes be used in a documentary to provide background history for a subject. For instance, a documentary on roller coasters might have a bit of written drama where some Parisians in the early 1800s are talking and arguing about the safety of the new "sleds on wheels" which now make it possible to have the thrill of snow sliding all year round. From that, a history of roller coasters could be developed.

Music and sound effects will be added to the drama to enhance the effect . . . . . those will be covered later in the series.

Before the broadcast: What are your favorite stories? What would have to be done to adapt them for tape presentations? How much exposition and description would have to be done by the narrator, and how much could be done by the characters? How is acting in front of a microphone different than acting on stage? What must you listen for when auditioning someone to act in a radio drama?

After the broadcast: Produce a scripted drama on tape as a class project.

LESSON 10
My Brother, The Troll

Overview: Improvising a drama on tape can be much more creative experience than using a prepared script. The actors make up their lines, and formulate their characters from a basic outline of a story provided by the producer/director. Although one person is in charge, all involved have much more freedom to contribute to the final production. Material can come from favorite stories or be made from a favorite theme. Improvisation is an especially good way to develop humorous or satirical material.

Improvisation takes a good deal of rehearsal. The producer may want to spend some time just letting the actors practice working together before attempting the proposed story. The more comfortable the actors feel working together the more they will be able to contribute. When the actors start working and developing the chosen story the director should allow plenty of time for ideas to come. Scenes should be recorded, listened to, criticized and recorded again. Sound effects can be added as they are thought of, or if difficult to produce, added later. In a truly creative atmosphere, which is the respobibility of the producer/director to create, many exciting ideas can be generated.

An improvised drama can give an impression of immediacy when used in a documentary. It can be very effective in illustrating a point. for instance, to show how important and necessary electricity is in our lives for the hypothetical documentary on the power utility, a group of people could be trapped by a blackout on a hot night at the top of a tall building with plenty of canned food, with only an electric can opener.

Before the broadcast: Listen to some of the broadcast offerings on instructional and public radio.

After the broadcast: Using ideas generated by the class, improvise some short dramas on tape.

LESSON 11
Intro, Bridge, Zing, Close

Overview: Music helps to set a mood. Even before the first words of a program have been spoken, music can get the listener into the proper frame of mind to accept what is to follow. This is especially true when the documentarian or the producer of drama is trying to set a serious tone.

Music is also helpful in changing a mood within a piece, or providing a transition from one set of ideas to another. If one scene of a drama is relatively cheerful, and another is relatively somber, a music bridge can allow the audience to adjust its mood from one scene to the next.

During a long interview music provides breathing room (thinking room) where the listener can think about what's been said. And occasionally when the production is just one minute long, music will easily fill the time.

Sometimes, too, the producer may feel the final statement of an interview doesn't come to a definite conclusion. It leaves the audience listening for more. Music can put the period on the end of the sentence that tells the audience, "That is all."

The young producer should familiarize himself/herself with all kinds of different music. Within the range of classical music, especially among the romantic composers, such as Berlioz, Ravel, Moussorgsky, and Debussy, there is a wealth of music to fit most any mood. But, for some interviews or dramas, classical music may not fit. In that case the producer should know recordings of good jazz musicians, or a variety of soloists; pianists, guitarists, flutists, etc. The more a producer knows the better able he/she will be to choose exactly the correct piece of music for a particular production.

When choosing music the producer must be careful that it won't dominate the talk it is supposed to be augmenting. Often a familar piece or a very melodic composition will intrude rather than help.

Wherever possible a producer should try to make use of friends and relatives who can provide original music. With thought and care the music will meet the exact requirements of the production and give it an individual stamp.

Another type of music the producer should be familar with is the incredibly wide variety of popular songs, past and present. This can be very useful when compiling a documentary. A song can comment (positively or negatively) on what has been said. It can make an audience smile in the middle of a serious talk, and thereby help them listen with renewed attention to the rest.

Before the broadcast: How does music make you feel? What are some ways to make music, other than by using records or standard instruments?

After the broadcast: Listen to an edited interview. What music can the class suggest that might help establish a mood or provide a bridge or a tag? Bring in several different musical compositons, classical and pop. Play bits of them for the class. What is suggested by the music?

LESSON 12
Don't Hit Me, I'm a Grapefruit!

Overview: In thinking of the Golden Days of Radio Drama, the image that comes to mind most often is the sound effects technician, with an array of props; coconut shells (horse's hooves), bag of chamois filled with corn starch (walking on snow), cellophane (fire) and so on. The properly executed sound effect adds another dimension to radio. We might not miss the sound of footsteps before the door slams as Mary says to John, "I'm leaving this house, and never coming back," but when it's there, we see Mary striding across the room, the sharp clicking of her high heels accentuating the imperious tone in her voice. Asking someone to tell you all the sounds they heard while walking to school is probably a more difficult challenge than asking them to tell you, without looking, what color socks they put on this morning . . sounds that are familiar to us, and we tend to take them for granted. That is why it is so imperative that sounds are created to provide the background against which the voices on tape are set. It would be like looking at a photograph of someone walking down the street with all the buildings whited out. The picture becomes set nowhere. Likewise, sounds fill in the white background. The drama or the interview is then happening somewhere.

Many sounds will not even be noticed, and they most often shouldn't be, just as one focuses on the person in the photograph and not the buildings in the background. Therefore the sounds must be done well so as to be there, but not noticed. Using a scratchy recording of birds chirping does not help the audience focus their attention on the voices of the characters, supposedly sitting on their veranda in the early evening. And Mary would not be helped in her dramatic exit by a hollow, flimsy sounding door.

The producer must listen to the way things sound. Different doors make different noises. Cars have different sounding horns. Crickets sound differently at night than they do during the day. And some things do not sound like what they sound like strange as that may seem. We imagine chain to sound clanky and ringing. Listen to one sometime. It sounds flat, and clunky . . .not like chain at all!! Several coins droped from one hand to another, now that's what chain sounds like!

The producer today is aided in the quest for realistic sound effects by some very fine records (many are available at the Public Library) which have hundreds of well recorded sounds. Then, too, the producer can tape the sounds needed. For instance, if a scene takes place in a moving car, the producer can record the exact sound of the interior of a moving car and mix it with the voices of the actors. Finally, there is the fun of producing live sound effects. The work sheet gives suggestions for some.

Before the broadcast: Listen to sounds. Make a list of every sound you hear coming to school. Have you listened to all the sounds you hear on a night that's perfectly still?

After the broadcast: Play a game with sounds. A person stands outside the classroom and knocks on the door with a specific reason why they want to enter (they're cold, there's a bear following them, they're there to meet their boy/girl friend). The class must guess, from the sound only why the person wants to come in. Do the same sort of thing with footsteps, a door closing, papers shuffling. Who is it? What's going on? Armed with tape machines, go out singly or in groups recording many different versions of the same thing; doors, bells, horns, engines, footsteps, people sweeping, etc. Use the worksheet to make some standard sound effects equipment that everyone can use.

LESSON 13
Layer Cake

Overview: Mixing is the process of taking the many pieces of the jigsaw puzzle of sound and fitting them together to make a complete picture. The voice interlocks with the sound effect and the two interlock with the music. Mixing is the last thing a producer does in putting together the finished piece.

Ideally mixing is done on multiple track recording equipment. A recording "track" is an individual strip on the recording tape. That is, on a single track recording the track covers the entire width of the tape. In a stereo (two track) recording the tape is divided into two strips, four track recording has the tape divided into four strips and eight track divides the tape into eight strips. On some equipment all tracks must record at the same time, and therefore what has been already recorded will be erased. But if the producer has the good fortune to have access to multiple track equipment where the recording capability on each track can be controlled, then the process of mixing is simplified. Each track is laid down separately, adding additional voices, music or sound effects on its own track. Since the varieties of recording equipment available are so vast, no attempt will be made here to explain that process.

The results of a good mix are what must be thought about. A good mix means that, when playing the recording back, the auditory focus is clear. Music that puts a tag on one section of an interview segues neatly, fading under the beginning of the next section at the exact right moment. The music is neither at low volume for too long, nor so loud as to cover the words. A good mix means that everything is understood, and the audience never has any trouble understanding what they should be listening to. The sound effects seem at the correct distance in relation to the focal point, the microphone. A person doesn't storm across the room, their voice getting further and further away, only to have the door they slam as they leave, appear close to the mike. And a good mix also means that the median volume level doesn't change abruptly or vary drastically. The listener never has to lean in to hear, nor hastily turn down a sudden blast of sound.

Mixing is as mechanical as putting together a jigsaw puzzle, one piece necessarily fits into another. But it is also like painting a picture. Using the basic outline of the sound mixer colors, shades and clarifies the separate elements until they become a unified, logical and whole.

Before the broadcast: Show the principle behind multiple track recording. Using good stereo equipment play a well mixed, well produced stereo recording. How many individual parts do you hear? Play a poorly mixed recording. What is the difference?

After the broadcast: Practice simple mixing by creating a multiple track recording using two tape machines. Record on machine one (a piano part, for instance) then transfer that tape to machine two. Then, using your earphone to listen, record another track on machine one (singing) mixing it with the piano part on machine two at the same time. Transfer the tape of piano and singing to machine two and mix that with still another instrument in thesame way onto machine one. Remember,

though, that each time you rerecord the original tape, the quality will be diminished. Therefore, mix in this manner only as far as quality remains acceptable.

LESSON 14
Just Like The Big Guys

Overview: With all the talk today of multiple track equipment, mixing down, stereo, quad, etc., etc., it is easy to think that taping has gotten too complex and too expensive for amateurs to even attempt it. Not true! Though expensive equipment adds quality and saves time, nevertheless, the equipment available to most everyone can make very good tapes. The ingenuity of the producer will find ways to accomplish what the big recording studios do, either by imitating their methods or finding satisfactory alternatives. We must remember that audio recording is, first of all, a simple, economical medium. It depends on a microphone, a machine and tape. Anything beyond that is, as they say, gravy.

The earliest days of radio found producers in situations very much like young producers find themselves today, if not a bit worse off. From radio's inception up to the early 1950s the processes of recording, production and mixing were cumbersome and required great ingenuity. All programs were live. Even when they would be recorded on disc or wire there was no capability of editing. What went on the recording, went on the air. This created a tradition of excellence and perfection in early radio that is to be much admired. Today, at least, editing is possible. However, the producer who finds the only machine to create a drama is a simple cassette machine must use the same kind of ingenuity that was used in the old days of radio. Music, sound effects and actors must be well rehearsed and ready to make the show come together all at the same time. An interview would have to be somewhat "rehearsed" or at least very well thought out before it is recorded, as would a documentary. Such things, though difficult, are possible.

A producer's ingenuity should also lead him/her to seek out sources of more and better equipment to accomplish the production he/she has in mind. Friends, relatives, audio visual centers, public libraries are all possible sources.

Before the broadcast: Listen to an old radio show, a recording of Orson Welles "War of the Worlds" for instance, or one of the many old comedy programs now available on disc. A film about the Welles' production is occasionally shown on TV. It does a very fine job of showing how live radio programs were put together.

After the broadcast: Make an inventory of available equipment. Call libraries and audio visual centers in your area. Can equipment be loaned out, or used on the premises? Is there a local electronics store that might help loan or rent equipment.

LESSON 15
Schedules! Schedules!

Overview: The producer is utimately responsible for what goes on tape, and therefore, every process toward the final product must be in the producer's control.

An appointment book should be kept with times and dates, telephone numbers and schedules. It is presumed that the producer will not be able to afford to pay those who work with him/her, and it becomes an additional responsibility to make everyone feel that they are making a contribution and that their time is not being wasted. Producing on tape can be very much like producing on film. With both, one person has an overall idea and can gather people around who will help make that idea come to life. But the producer cannot work completely alone. Punctuality and preparation are essential. A producer can be forgiven when something goes wrong, but not when that something could have been prevented through better foresight.

The producer must sit in three chairs. The first is that of *author or originator.* Having had the idea for a piece, or having written a script means the producer has a notion of how the completed piece should sound. These ideas must be transmitted to those who help tomake the piece happen. Next, the producer must sit in the *technician's* chair, seeing to it that themechanical aspects of production are correctly accomplished to bring his/her ideas to fruition. Finally, the producer must sit in the chair of the *audience* . . . listening as the piece comes together and hearing it as the audience will hear it. This will probably be the most difficult perspective of all, because it means withdrawing the feelings of pride and accomplishment and honestly listening to hear if the assembled components can be understood, if they make sense, and if they are worth listening to.

Before the broadcast: Why must a producer be well organized? Who suffers when a producer is not well prepared? What are the difficulties in listening and criticizing one's own work?

After the broadcast: Share problems that have come up in the process of going out to record. Tell of mistakes, failures. Also, share victories, wise choices, and ideas that will lake things easier for others. Can partnerships be formed between highly creative producers and their better organized classmates? What are some ways to over come the difficulty of sitting in "three chairs?"

LESSON 16
You Take The High Road

Overview: Tape recording puts the producer on a quarter-inch freeway. Whatever ideas can race along that narrow strip of tape are limited only by the imagination. Ideas can be small or large, silly or serious, but the route that they follow will be that chosen by the producer. They shouldn't follow in somebody else's tracks, but strike out on their own, and race or amble down the freeway at a rate that is comfortable for them.

Be original. Follow your instincts. Do what sounds good to you. And enjoy the journey.

SPEAKOUT

LESSON 1
My Neighbor's Work (Cheating)

Overview: Frank refuses to let John copy a few words from his paper during a trial spelling test.
Classroom Speakout
1. What makes a person cheat?
2. What other bad habits can develop from cheating?
3. How can the phrase "Let your conscience be your guide?" be applied to Frank's refusal to help John?

LESSON 2
The Wrong Job
(Being Ashamed of the Family)

Overview: Bruce fails to tell his parents about school and parent conferences because he is ashamed of his father's occupation.
Classroom Speakout
1. Why is Bruce ashamed of his father?
2. What labor occupations do you see on your way to school?
3. In what respect can doctors and mechanics be considered "working men"?

LESSON 3
Stolen Journey (Stealing)

Overview: Susan, who loves books but owns none, steals a book from the public library.
Classroom Speakout
1. What prompts a person to steal?
2. Was Susan proud of what she did?
3. How can Susan be helped?

LESSON 4
Just Playing Around (Vandalism)

Overview: Richard and Henry 'play around' the school on Halloween night and become involved in serious trouble regarding city property.
Classroom Speakout
1. Why are both boys equally guilty?
2. What is meant by the phrase "pride in your school"?
3. Why did Richard's pumpkin mean more to him than the school window?

LESSON 5
Suitcase Family (Migrant Families)

Overview: The migrant family is constantly moving from place to place. Oliver wishes to remain in Newark.
Classroom Speakout
1. How can a new boy make friends in school?
2. Compare the daily acitivites of Oliver and Frank.
3. Why does the mother feel sorry she couldn't complete school?

LESSON 6
Crossing at the Corner (Jaywalking)

Overview: Eddie and Robert are late for school. Rather than cross at the corner, they take a shortcut through traffic and barely miss a fatal accident.

Classroom Speakout

1. What is the job of a safety patrolman?
2. What is the purpose of three different colored traffic lights?
3. What safety signs do you notice on the way to school?

LESSON 7
Be a Sport (Sportsmanship)

Overview: Barbara, the winner of a spelling contest, cannot endure the success of her teammate friend, Dolores, in a different field.

Classroom Speaker

1. Explain "It's not whether you win or lose, but how you play the game."
2. Why is Barbara a "bad sport"?
3. How would Dolores feel if she were not asked to read the announcement? Why would she be called a "good loser"?

LESSON 8
Mine is Better (Bragging)

Overview: Jane does not realize that boasting and bragging can cause unfortunate results.

Classroom Speaker

1. Why do some people say they are better than other people?
2. Does Jane's new dress make her a nicer person?
3. Is Mary as excited about going to Susan's party as she was before Jane's visit?

LESSON 9
My Sister, The Boss (Baby Sitting)

Overview: Carol and Elaine discover that baby-sitting is not so easy a job.

Classroom Speakout

1. Why is the play called "My Sister, the Boss"?
2. Compare Carol's and Elaine's feelings toward Barbara.
3. How would you rate Carol as a baby sitter?

LESSON 10
Meet Me Outside (Fighting)

Overview: Philip is challenged to fight Eugene after school because of an incident during gym.

Classroom Speakout

1. Did Philip and Eugene accomplish anything by fighting?
2. Why are both boys equally guilty of poor behavior?
3. How could fighting be avoided?

LESSON 11
Baby Brother, Bigger Brother (Sibling Rivalry)

Overview: Michael believes that his baby brother is taking up too much of his parents' time.

Classroom Speakout

1. Why is Michael jealous of his baby brother?
2. Are Michael's parents **really** ignoring him?
3. How can Michael learn to accept his brother?

LESSON 12
Smart Things to Sing About (Citizenship)

Overview: With the aid of a singing class, this episode examines the need for proper manners and good citizenship.

Classroom Speakout

1. Why are good manners important?
2. How can good manners be taught?
3. What is meant by the phrase "being a good citizen"?

LESSON 13
Mad Inside (Anger)

Overview: Robert cannot explain why he suddenly becomes angry.

Classroom Speakout

1. What causes a person to become angry?
2. How did Robert's anger hurt his team?
3. Was Henry's behavior "right"?

LESSON 14
Why Can't I Be Me? (Lack of Identity)

Overview: Alan is reluctant to submit a drawing to the art show because he resents being compared to his brother.

Classroom Speakout

1. Is Alan really jealous of his brother?
2. Compare Gail's and Alan's feelings about the art show.
3. Do you think Gail gave good advice to Alan? What advice would you give?

LESSON 15
Are They Always? Is That True? (Stereotyping)

Overview: Because of a weight problem, Frank, the new boy in the neighborhood, is not allowed to play baseball on the Saturday afternoon team. "Everyone knows," he is told, "all heavy kids can't run fast." (The is stereotyping.)

Classroom Speakout

1. What examples of prejudice do you see in this program?
2. Why do some boys believe certain positions on a team are "better"?
3. What examples of stereotyping have you heard?

SPEAK UP, SPEAK OUT!

LESSON 1
Getting to Know You

Overview: In this program, your students will be introduced to the concept that language is a two-way process which involves listening and speaking. They will learn that effective language skills will serve them well in many areas—particularly in the social context—because it is through listening and speaking that people get to know one another.

Suggested Prelesson Activities

1. Discuss the subject of this radio series with your class.
2. Have students prepared with pencils and notebooks. Several of the programs in this series will require their use.

Suggested Follow-through Activities

1. Discuss the relationship between listening and speaking, with your students.
2. Discuss the importance of developing effective speaking habits.

LESSON 2
I Give You My Word

Overview: This program will be concerned with the multiple meanings of words. Your students will learn that people must have a common understanding of vocabulary in order to have meaningful communication. To illustrate this concept, an amusing story about a lady named Amelia Bedelia is told.

Suggested Prelesson Activities

Write a word such as "change" or "draw" on the blackboard. Ask your students to give all the possible definitions for that word. Emphasize the concept of multiple meanings.

Suggested Follow-through Activities

1. Have your students create original stories about Amelia Bedelia using the words suggested during the program. Keep an ongoing class list of words with multiple meanings. Discuss the responsibility of the speaker to clarify his meaning for the listener.
2. Prepare a general statement about the weather—such as "It's a beautiful day." Display pictures of two scenes—a lovely spring day and a lovely winter day. Elicit from your students that the statement is true and applicable to both pictures, but requires modification to show the difference between the scenes. Repeat this procedure using other examples.

LESSON 3
On the Level

Overview: In this program, your students will be introduced to the concept that there is an appropriate use of language determined by circumstances. They will learn that people use varying levels of language, depending upon the time, the place and the people they are with. The students will find that certain levels of language are too formal for informal situations and that the reverse is also true. They will learn that they must begin to monitor their own language patterns for appropriateness in many different situations.

Suggested Prelesson Activities

Show pictures of inappropriate attire for a particular occasion to illustrate that proper attire is determined by time, place, etc. (Example: a tuxedo worn at a baseball stadium).

Suggested Follow-through Activities

Elicit from your students various ways of expressing the same idea in different situations, e.g. selling a class publication to friends, family, other classes, faculty, etc. Discuss and evaluate the differences in the language used. Role-play the various situations using appropriate language. Have the class listen to determine the correctness of the language level used.

LESSON 4
Watch Your Language

Overview: From this program, your students will begin to understand the influence of one language upon another. They will learn that many familiar "English" words are actually words from foreign languages. Your students will be surprised to realize how much Spanish, French, Italian, etc. they really know.

Suggested Prelesson Activities

Prepare headings on the blackboard listing names of foreign languages. Elicit from the class, giving clues, foreign words that are used in our language. (Examples: Kindergarten, German; bon voyage, French; umbrella, Italian; etc.) Place the words iin proper columns.

Suggested Follow-through Activities

Assign committees categories, i.e. clothing, homes, foods, expressions of greeting, etc. Have each committee research from friends, relatives and books, words belonging to this category in as many foreign languages as possible. Have each committee teach these words in a class session emphasizing listening and pronunciation.

LESSON 5
Superkalifragilistic

Overview: In this program, your students will be introduced to the concept that speech is a dynamic process and that standard American speech changes. They will learn that people change their language to meet the needs of a growing society. Your students will be surprised to realize that many of the words which have become commonplace in their vocabulary have only recently been incorporated into a language.

Suggested Prelesson Activities

1. Have your students research words that are not in their dictionaries, e.g. telstar, micrometeoroid, etc.

2. Read a passage from Chaucer in its original form and in modern English. Have your students listen and note the difference.

Suggested Follow-through Activities

1. Develop a creative dramatic story involving a time machine which brings people from the past into the present. Have your students use representative terms from both eras. Have your class present the dramatization during an assembly program.

2. Have your students compile a new dictionary, listing additions to the language with their derivations and meanings. Have the students use each word in an illustrative sentence.

LESSON 6
Think Before You Speak

Overview: In this program your students will be introduced to the concept that language is an integral part of thought. Your students will learn that in order to use language effectively they must have a topic, organization, and a logical development of sequences and important details.

Suggested Prelesson Activities

Bring in a doll and doll's clothing. Select one student to dress the doll according to your instructions. Give illogical instructions, i.e. shoes first, then socks, to show that logical order is important.

Suggested Follow-through Activities

1. Write a carefully planned random list of words on the blackboard. Ask the class to examine them. Call upon students to face the back of the room and repeat as many of the words as they can remember. Then rearrange the list according to categories: animals, transportation, etc. Call upon students again to face the back of the room and recall the items on the list. This should show that organization improves the thought process, which, in turn, affects language.

2. Develop a role play involving a policeman and four witnesses. Have the class listen and evaluate logical development of sequences and important details.

LESSON 7
Talking Helpers

Overview: In this program, your students will learn about the parts of the body which are used to produce speech. They will learn that the vocal chords, tongues, lips, teeth, etc. all play a part in the processes of articulation and voice production.

Suggested Prelesson Activities

Display a simple chart of the vocal mechanism to illustrate the organs used for speech. Discuss it briefly.

Suggested Follow-through Activities

Refer again to the vocal mechanism chart. This time, discuss it in greater detail. Be sure the students understand the function of each part and can identify the parts on themselves, as well as on the chart.

LESSON 8
Ups and Downs

Overview: In this program, your students will be introduced to the concept that there is a characteristic intonation pattern used by speakers of standard English. They will be given practice in the use of rising and falling inflection.

Suggested Prelesson Activities

Demonstrate the rhythm of the language by reciting a familiar commerical jingle to the accompaniment of drum beats. Invite the class to clap in unison, keeping the rhythm of the commercial jingle.

Suggested Follow-through Activities

Encourage the use of proper inflection, to express meaning, by telling a joke. Have the students tell jokes, using appropriate inflection. Encourage an awareness that intonations depend upon the nature of what is being said.

LESSON 9
Pause and Effect

Overview: In this program, your students will learn to apply the techniques of phrasing, stress, rate and pause. These techniques will enhance the students' delivery and clarify their meaning in everyday speech and in oral reports.

Suggested Prelesson Activities

Discuss the meaning of phrasing, stress, rate and pause.

Suggested Follow-through Activities

Have practice sessions during which the students can apply the techniques used in today's program.

LESSON 10
It's Standard Practice

Overview: In this program, your students will be introduced to the concept that there is a standard American speech pattern which enhances communication in the mainstream of community life. They will learn that the correct production of specific speech sounds improve the standard American pattern. They will be asked to listen for and produce the (ng) sound—a sound that is commonly omitted or mispronounced in non-standard speech patterns.

Suggested Prelesson Activities

Discuss with students the practical value of improving their speech. Stress the necessity of good speech in such everyday activities as going to the store, making new friends and responding to questions.

Suggested Follow-through Activities

1. Continue to provide practice activities for the correct production of (ng).

2. Word on other sounds which are commonly mispronounced by your students.

LESSON 11
What's Your INterpretation

In this program, your students will be introduced to the concept that effective oral interpretation enchances one's appreciation of poetry. They will learn and apply the special techniques involved in oral interpretation. Through participation in these activities, your student's understanding and commanding of language will be enriched.

Suggested Prelesson Activities

Select a phrase or sentence and ask your students to use different voice variety of reflect various meanings. (Example: "Come here"—to convey annoyance, anger, danger, etc.)

Suggested Follow-through Activities

1. Choose an appropriate poem and read it to the class. Discuss its meaning and mood. Elicit from the class the main ideas and mood conveyed by the poet. List on the blackboard the "color words" which help to interpret the poem. Have your students paraphrase the selection in their own words.

2. Distribute duplicate copies of poems which have a wide variety of mood and meaning. Discuss the kinds of voice qualities each poem requires. Practice and present the poems.

LESSON 12
All Together, Now

Overview: Choral speaking is a group activity which benefits students educationally, socially, and esthetically. In this program, your students will be introduced to various types of choral speaking arrangements. They will also learn the basic principles of choral speaking.

Suggested Prelesson Activities

1. Play some popular group recordings, e.g. the Supremes, Beatles, King Family, etc. and discuss the difference among them.
2. Discuss the fact that there are eleven men on a football team. Discuss the part that each one plays. Stress the need for teamwork.

Suggested Follow-through Activities

1. Use inappropriate poetry, e.g. an Easter poem for Christmas, nursery rhymes for adult audience, etc. to show the class the need for criteria for choosing appropriate selection, e.g. seasons, place, audience, etc.
2. Plan a choral speaking performance for an assembly program, stressing the need for proper selection of material.

LESSON 13
Together We Speak

Overview: Choral speaking helps to develop good voice and articulation and an appreciation of poetry. In this program, your students will hear voices blending together in poetry.

Suggested Prelesson Activities

1. See: *Time for Poetry: A Teacher's Anthology*. May Hill Arbuthnot. New York: Scott, Foresman and Co.
2. Pantomime a policeman directing traffic or a conductor leading an orchestra, to show that people can understand directions without spoken language. Then establish basic hand signals to be used throughout the unit in choral speaking.

Suggested Follow-through Activities

1. Divide the class into high and low voices. Prepare appropriate selections for a choral speaking presentation.
2. Have the class develop a checklist of the proper techniques of choral speaking, to be used for evaluation after each selection.

LESSON 14
Act It Out!

Overview: Creative dramatics encourages personality development through group effort. It also encourages understanding of all types of people and acts as a motivation for improving voice and diction. This program will have a dual purpose: to foster an understanding of people through a study of characterization and to teach the basic techniques of creative dramatics.

Suggested Prelesson Activities

Have students perform simple pantomime using sense impressions. (Examples: smelling fire, tasting lemon, touching hot stove, etc.)

Suggested Follow-through Activities

1. Distribute pictures of various characters to the class, e.g. boy walking on hot day, girl reluctantly playing piano, etc. Allow a short period of time for students to "try-on" the character. Have the class discuss and evaluate each pantomime for the actor's insight into the character.
2. Present pictures of dynamic situations, e.g. boy in court with judge, etc. Have the class discuss possible events taking place and develop characterizations to stimulate creative thought.

LESSON 15
Let's Improvise

Overview: In this program, your students will learn to apply the basic techniques of creative dramtics. They will learn to develop an orderly process of dramatization based upon a short story, a human interest story or a formal play.

Suggested Prelesson Activities

Assign your students to bring in "human interest" stories from the newspapers. Have the students summarize their "stories" verbally and choose a suitable one for dramatization.

Suggested Follow-through Activities

1. Have your students dramatize a story from their literature books.
2. Have your students dramatize an exciting historical event.
3. Assign your class to watch a television production of a good play, e.g. *Peter Pan, Wizard of Oz*, etc. for the purpose of creating an improvisation based upon their analysis of the assigned play.

SPELL DOWN

Preparation for participating in this SPELL DOWN Radio Series:

1. Discuss with the students the purpose of the series and their opportunity for participating in the program.
2. Have students number their paper for each Round before the Program. Each Round will have no more than the following number of words:

   Round 1-15 words
   Round 2-10 words
   Round 3-10 words

   Ocassionally a Round will have to be shortened because of the time factor, but if the students will number for each Round as indicated above, they will be prepared for the maximum number of words and be able to follow the announcer more easily.
3. Post the list of words each week for the students to study and learn independently. Although the lists of words have been triple-checked for accuracy, it is possible that some misspellings may still be found as a typographical error not "caught" in the proofing of the text. So, it is suggested that the teacher or a student proof-read each list before it is given to the entire class. Encourage students to study with friends and family to learn as many of the words as possible.
4. In routine Spelling have the students look for clues that will help them remember how to spell the words.
5. Provide opportunities for small group spelling contests during the week. Encourage students to challenge classmates, other friends, and family.

Special Note: There will NOT be time for students to "struggle" over the spelling of a word. It MUST be explained to the student listeners that they may have to omit some words. (It wouldn't be a challenge if all words could be spelled.) THE STUDENTS MUST KEEP UP WITH THE PRONOUNCER.

Participation:

Students need to be encouraged to:

1. Listen carefully.
2. Say the word softly to themselves as they write it.
3. Write the words as quickly and accurately as they can.
4. Omit any word not easily spelled so that they can keep up with the PRONOUNCER.
5. Understand that they are NOT expected to spell ALL the words.
6. Expect words that are unfamiliar to them. (The challenge will be for them to see how well they can spell the word, using various spelling clues such as vowel sounds, consonant and blend sounds, suffixes, prefixes, etc.)
7. Enjoy the challenge of improving their own spelling abilities. (Spell downs can be written or oral. However, since studio contestants will spell orally, opportunity for oral spelling would be helpful.)

Follow-up activities:

1. Students may total their scores for each round and for each program. They may enjoy keeping their own personal graph.
2. Clarify the spelling or meaning of any words.
3. If the words misspelled are words which the student might be expected to spell correctly, encourage the student to learn them.
4. Encourage "challenging": "I can spell the entire list, can you?"
5. Try a classroom SPELL DOWN--weekly if possible, using words of your choice or of the students' choice.
6. Encourage the students to study the week's list of words to better prepare for SPELL DOWN.
7. Be an enthusiastic booster of "Better Spellers".
8. Challenge another room or group of students to a SPELL DOWN.
9. Make plans for finding Champions for: your room; your grade level; your school.

LESSON 1

Note: Each program has its own Word Lists. We hope that the teacher will copy and post these for independent pupil study. Words used on the program will be selected from these Word Lists.

Listed words NOT used on the program could be included in a class or school Spell Down.

Rounds content:

1. Demon words.
2. Compound words.
3. Tricky one-syllable words.

Word Lists for study

Round I.

dollar	ecstasy	absence	always
frighten	raisin	fiftieth	all right
ache	animals	kimono	pastime
mimic	another	and	am
among	tractor	an	squirrel
chorus	spaghetti	neglect	again

Round II.

pocketbook	outdoors	downstairs	automobile
outselves	island	everywhere	leaflet
headquarters	postage	passage	rampage
breakfast	headache	forbidden	vaseline
pumpkin	northwest	everybody	candid
gentleman	outdoors	instance	corkscrew

Round III.

fierce	brought	league	tongue
worm	court	vein	weight
worth	ease	crawl	pledge
blood	young	praise	reign
halves	glance	heart	fourth
witch	thief	guard	slept

LESSON 2

Note: Post the lists for students to study. Words pronounced on SPELL DOWN will be selected from these lists.

Rounds content:

1. Demon words.
2. Words with easy-to-misspell syllables (such as libary for library).
3. Contractions: Both the contractions and the words for which they stand should be learned.

Words for study

Round I.

answer	around	beautiful	before
any	asked	because	accidentally
are	babies	been	embarrassment
persistent	personnel	environment	arithmetic
picture	periscope	speckled	writing
scribbling	trouble	voyage	bushel

Round II.

library	February	poems	hundred
interesting	Wednesday	Tuesday	escape
umbrella	secretary	government	separate
company	interest	literature	geography
chimney	athletics	athlete	superintendent
itinerary	laborious	aluminum	literary

Round III.

aren't	haven't	we'll	we'd
we've	doesn't	he's	you'd
won't	they've	they'd	it's
you've	here's	can't	she's
we're	I'd	you're	they've
wasn't	I'll	I've	wouldn't

LESSON 3

Note: Provide the students with copies of the following lists of words, from which words will be selected for each round.

Rounds content:

1. Demon words.
2. Words with silent letters.
3. Words with the ending sound "L".

Word lists for study

Round I.

achieve	already	science	model
exaggerate	believe	birthday	calendar
blue	junior	pleasant	reward
wherever	surely	beginning	bicycle
picnicking	bought	accommodate	break
built	busy	buy	cruel

Round II.

climbed	gnash	sleigh	against
business	furniture	alphabet	furnace
biscuit	biography	wrong	knock
wrap	straight	notice	gypsy
wrist	wrote	limb	ghost
wreck	knowledge	curtain	knight

Round III.

general	pedal	example	tickle
ankle	travel	maple	pupil
saddle	riddle	handle	equal
double	aerial	people	principal
bushel	metal	hospital	flexible
circle	several	principle	terrible

LESSON 4

Note: POST the list of study words.

Rounds content:

1. Demon words.
2. "OU" words.
3. Suffixes: tion, ment, able, less, ness.

Word lists for study

Round I.

came	exceed	children	exercise
Christmas	caught	acquainted	choose
jewelry	continual	possesses	clothes
macaroon	color	coming	cough
wonderful	pioneers	easier	consent
popular	adventure	shadow	reduce

Round II.

through	thought	though	thorough
trouble	your	although	southern
fourteen	mountain	yourselves	enough
bouquet	touch	anxious	marvelous
perilous	sprout	wondrous	nervous
fought	bought	country	countries

Round III.

fraction	fulfillment	excitable	countless
direction	astonishment	adorable	emptiness
affliction	investment	portable	happiness
nation	development	intolerable	friendliness
election	punishment	laudable	hopeless
connection	document	profitable	careless

LESSON 5

Note: POST the list of study words.

Round content:

1. Demon words.
2. Two syllable words.
3. Words with easy-to-misspell syllables.

Word list for study

Round I.

could	truly	course	dear
does	doctor	kodak	envelope
committee	different	decided	cousin
invalid	lavatory	disappear	inquire
country	dozen	affect	effect
exhilaration	allotting	existence	precede

Round II.

prevent	proceed	nonsense	baggage
recite	sudden	wigwam	wonder
August	canoe	spotted	meadow
jungle	sliding	thimble	clothing
women	thousand	awhile	tiger
chapter	princess	errand	message

Round III.

initial	package	pleasure	juicy
scissors	oxygen	capture	apron
curtain	tunnel	mirror	forty
texture	handkerchief	ocean	nature
blizzard	jeopardize	gesture	special
cellar	quotient	quorum	initials

LESSON 6

Rounds content:

1. Demon words.
2. Words with common prefixes.
3. Common endings (suffixes): ly, ed, ing.

Word list study

Round I.

done	dropped	early	extravagant
easy	every	fiery	everybody
predictable	privilege	analyze	anoint
entertain	quack	point	whose
president	example	whether	weather
favorite	vulgar	prompt	misspell

Round II.

loaves	hymn	straw	throat
half	huge	type	spoil
board	own	peach	cause
warn	soup	tired	saint
ledge	nurse	weight	bowl
fault	raise	wore	chalk

Round III.

nearly	invited	taking	snowed
exactly	crawled	flying	colored
lovely	married	sewing	invited
sincerely	crowded	shaking	finished
especially	planned	loving	invented
forcibly	pleasing	trapped	signed

LESSON 7
Rounds content:
1. Demon words.
2. Words with common prefixes.
3. Common nouns.

Words for study
Round I.

fine	first	for	friend
friends	frightened	from	getting
goes	argued	frantically	procedure
proceed	article	shouldn't	United States
battery	starve	friendly	potatoes
excellent	changed	process	volume

Round II.

pretend	expense	protect	professor
adjust	remember	perhaps	reward
explosion	examine	excel	program
preserve	propose	percentage	project
personnel	exaggeration	percussion	exterior
previously	provision	excuse	excited

Round III.

relative	dentist	direction	latitude
agency	zebra	waitress	ivory
manager	wagon	walnut	shawl
feather	pilgrim	office	sentence
hammer	invitation	pitcher	palace
stranger	language	dessert	desert

LESSON 8
Rounds content:
1. Demon words.
2. Words with "ie" or "ei".
3. Miscellaneous two-syllable words.

Word lists for study
Round I.

going	happened	grievous	heroine
neither	have	smooth	guidance
grammar	having	unusual	moisture
guess	gaseous	humane	incredible
half	pronunciation	memoranda	standard
Halloween	assistant	pleasant	imitate

Round II.

piece	eighty	achieve	field
either	believe	soldier	reindeer
science	niece	convenience	prettiest
foreign	neighbor	ancient	receiver
countries	eighteen	berries	experience
replied	quietly	mischief	grievance

Round III.

monkey	finger	easy	lilac
atlas	thirty	nineteen	hoping
modern	widow	static	tempted
basic	ninety	July	moving
swallow	Thursday	weapon	until
sandwich	fairies	engine	blanket

LESSON 9
Rounds content:
1. Demon words.
2. Adjectives.
3. Common nouns.

Word lists study
Round I.

hear	heard	here	hoarse
hour	how	instead	interesting
its	jumped	it's	pursue
harassed	balloon	holiday	whistles
pasture	measure	central	celery
juvenile	minimum	financial	ignorant

Round II.

prominent	prosperous	neglected	lazy
obedient	primary	beautifully	vacant
youngest	worst	elementary	courteous
stronger	heavy	famous	distant
empty	polite	narrow	invisible
noisy	embarrassed	envious	distinctive

Round III.

ability	emphasis	world	squash
noise	graft	church	wheel
blanket	fruit	vacation	factory
piano	laundry	laughter	police
gasoline	onion	length	treasure
temperature	victory	material	cement

LESSON 10
Rounds content:
1. Demon words.
2. Compound words.
3. Tough challenge words.

Word lists study
Round I.

just	knew	know	laid
let's	letter	likes	little
looked	benefited	questionnaire	rarely
hurriedly	violet	expect	usually
rescue	quite	switch	waste
scalp	except	ceiling	nature

Round II.

everyone	highway	inhabit	damage
doughnuts	fashionable	understood	forgiven
noticeable	honorable	Thanksgiving	somewhere
governor	useless	nobody	remarkable
bandage	foursome	newspaper	gratefully
enjoyable	Antarctic	peaceable	gooseberry

Round III.

eliminate	considerable	January	congratulate
exaggerated	propaganda	mechanism	false
politicians	ambulance	overwhelm	savage
weather	consideration	machine	tomato
legacy	guaranteed	descendant	medicine
correspondent	insurance	suggest	veneer

LESSON 11
Rounds content:
1. Demon words.
2. Words with silent letters.
3. Words with both a prefix and suffix.

Word lists for study
Round I.

loose	lose	many	meant
minute	money	named	none
o'clock	hypocrisy	categorical	cede
recede	cemetery	censor	incidentally
receivable	handicapped	ugly	electric
avenue	estate	giraffe	lapse

Round II.

highest	crocheted	learn	antique
kneel	wren	knit	bomb
double	climb	religion	campaign
knot	daughter	comb	knight
roughly	honest	knives	mortgage
healthy	malign	naughty	wretched

Round III.

consonant	inexpensive	remaining	confinement
exhibition	dismissal	deformity	importance
abundance	descriptive	information	excitement
immortal	explorer	enlargement	convention
recommended	interference	reorganize	preconception
contaminate	predestine	reconstruct	foreboding

LESSON 12
Rounds content:
1. Demon words.
2. Two sounds of "g".
3. Two sounds of "c".

Word lists for study
Round I.

often	once	one	our
people	column	recipe	suite
independent	recommend	changeable	cobbler
committed	inference	indispensable	religious
interrupt	asparagus	immediately	accustomed
washed	during	ahead	scared

Round II.

gravity	village	tragedy	rigor
courageous	figure	fragile	vagabond
danger	recognize	fugitive	urgent
messenger	region	anagram	giant
grotto	pigment	arranged	gladiator
negligee	gymnasium	regretted	tonnage

Round III.

glacier	consonants	music	evidence
influence	accomplish	concrete	innocence
magic	candle	actor	lettuce
criticism	catalog	ancient	parcel
eclise	ascend	cretonne	brocade
device	metallic	exactly	exceedingly

LESSON 13
Rounds content:
1. Demon words.
2. Nouns.
3. One syllable words.

Word lists for study
Round I.

pretty	raise	ready	received
right	running	says	separate
communion	initiative	repetition	ridiculous
quote	comparative	conferred	innuendo
sacrilegious	seizure	heaven	steady
kerosene	nominate	garage	history

Round II.

December	Saturday	melon	mitten
September	America	interior	frown
November	family	service	engineer
October	bacteria	arrival	season
April	tomorrow	kitchen	groceries
boulevard	canary	apology	museum

Round III.

drawn	clothes	throw	won
wear	thrush	rained	quart
suit	thread	twelve	voice
whole	wolf	closed	since
grease	square	broad	freeze
health	strange	dawn	lathe

LESSON 14
Rounds content:
1. Demon words.
2. Words with "ph" for "f" sound.
3. Common suffixes: ing, tion, sion, cion.

Word lists for study
Round I.

receipt	shoes	started	ably
stationery	stationary	stopped	straight
sugar	connoisseur	inoculate	insistent
sergeant	irrelevant	conscience	menagerie
senior	awful	bacon	radio
camel	buying	using	squeeze

Round II.

triumph	elephant	microphone	phrase
photograph	mimeograph	physical	stratosphere
telephone	pamphlet	sphinx	pheasant
diaphragm	prophesy	prophecy	physician
phenomenon	telegraph	triumphal	geophysics
asphyxiate	nephew	stenographer	symphony

Round III.

losing	position	introduction	conversation
education	studying	illustration	beginning
destruction	building	skating	traveling
filtration	occasion	extension	division
addition	television	possession	following
mansion	exception	hoeing	suspicion

LESSON 15
Rounds content:
1. Demon words.
2. X, Y, or Z words.
3. The sounds of ch in words.

Word lists for study
Round I.

summer	affect	suppose	sure
surprise	swimming	conscious	irritable
irresistable	sheriff	coolly	effect
borrow	journey	probably	holiday
behavior	brevity	fountain	million
correctly	account	appreciate	absence

Round II.

executive	exhausted	experience	excerpt
luxury	except	exciting	luxurious
dynamic	amplify	honesty	royal
cyclone	yawned	tyranny	pachyderm
capitalize	quizzical	puzzled	legalize
pressurized	fizzle	zircon	magazine

Round III.

chemicals	school	echelon	detachable
technical	architect	epoch	schedule
chasm	orchestra	chameleon	parochial
scheme	chromosome	melancholy	purchased
luncheon	charity	scholar	attachment
cherries	architecture	sandwich	scholastic

LESSON 16
Rounds content:
1. Demon words.
2. Common prefixes.
3. Challenge words.

Word lists for study
Round I.

teacher	tear	than	Thanksgiving
their	them	correspondence	laboratory
succeed	license	carrot	kindergarten
lesson	turkey	monthly	vegetable
valant	therapy	yearn	patriot
singular	mental	extra	instructor

Round II.

selection	recognition	descripton	operation
direction	nutrition	station	filtration
fiction	attention	repetition	imagination
evolution	ammunition	celebration	publication
vibration	ovation	obligation	salutation
ventilation	rendition	initiation	proclamation

Round III.

audible	indelible	plausible	impossible
feasible	visible	desirable	available
advisable	changeable	memorial	provincial
beneficial	initial	celestial	perennial
several	intramural	fraternal	wriggle
vowel	verbal	manual	colossal

LESSON 18
Rounds content:
1. Demon words.
2. One syllable words.
3. Words with silent letters.

Word lists for study
Round I.

today	together	tonight	too
tried	trouble	tariff	tranquillity
truly	miniature	misspelling	delinquency
desirable	study	unite	visit
ready	protect	wore	wished
driving	fixed	publish	eraser

Round II.

breadth	prism	signed	coupe
dial	heir	does	quirk
phrase	sleet	knelt	caught
cede	lose	tongue	meant
due	ninth	mourn	plunge
mouth	queer	pledge	least

Round III.

depot	route	known	yacht
wringer	condemned	rheumatism	sovereign
suite	doubtful	cautious	rhubarb
vogue	wreath	wrought	wrinkle
herb	troupe	mischievous	pneumonia
autumn	thumb	clientele	matinee

LESSON 19
Rounds content:
1. Demon words.
2. Two-syllable words.
3. "Q" words.

Word lists for study
Round I.

truly	until	used	very
want	was	unforgettable	newsstand
necessary	naivete	develop	despair
trivial	tribunal	bivouac	pittance
insignia	swamp	accept	effigy
genuine	gnawed	nasal	persuade

Round II.

ideal	promise	forward	emerge
coupon	famine	trolley	muscles
pressure	jeering	hustling	levee
proclaim	merely	remnants	reckoned
release	suspense	bureau	encore
construe	medley	static	census

Round III.

question	mosquito	equality	conquer
quarrel	squadron	aqueduct	equivalent
inquiry	equator	lacquer	quantity
critique	clique	relinquish	query
opaque	liquid	conquest	request
inquest	adequate	equity	quotation

LESSON 20
Rounds content:
1. Demon words.
2. Words with the sounds of "C", "Q", and "Z"
3. Names of careers.

Word lists for study
Round I.1

weak	were	where	would
until	vacuum	noticeable	occurrence
development	address	different	between
truthful	quarter	parade	obey
whisper	oven	suggest	electric
organic	sweater	majority	which

Round II.

cancel	recipient	proficient	ceremony
bicycle	deceive	conceal	adjacent
furnace	inquire	etiquette	eloquence
quality	banquet	quilting	memorize
specialize	mobilize	seizure	control
policy	citizen	essence	assistance

Round III.

cashier	oculist	secretary	minister
motorman	administrator	shepherd	accountant
manager	policeman	registrar	instructor
referee	astronomer	plumber	stewardess
navigator	captain	lawyer	jeweler
investigator	explorer	investor	traveler

LESSON 21
Rounds content:
1. Demon words.
2. Words with suffixes and prefixes.
3. Words related to studies and careers.

Word lists for study
Round I.

vicious	vacillate	oscillate	panicky
parallel	paralyze	development	dilemma
disappear	discriminate	epitome	dromedary
licorice	reveille	nausea	inseparable
homonym	antonym	facilitate	discretion
corpuscles	chaotic	asphyxiate	adolescence

Round II.

condensation	precision	excessively	excursion
explained	advertisement	deducted	depression
mispronounce	endowment	interference	immigration
prediction	intention	expensive	delightful
perseverance	enjoyment	reliable	acquainted
redundant	bilingual	transformer	denominator

Round III.

ecology	mythology	geology	etymology
biophysics	metallurgy	cartography	seismography
biology	physiology	psychology	cryptography
instruction	academic	scholarship	academy
broadcasting	chemistry	horticulture	insurance
talent	medicine	audition	salary

LESSON 22
Rounds content:
1. Demon words.
2. Related words.
3. Words with the suffix "ly"

Word lists for study
Round I.

merchandise	oppressive	obstacles	extremely
legality	authorize	attitude	shoulder
determined	fortune	plasma	registered
execute	duplicate	dormitories	brightly
adjective	maximum	opponent	applicant
oriental	literature	diplomacy	opposition

Round II.

speedometer	brakes	valves	license
radiator	transmission	petroleum	cylinder
temperature	thermometer	fever	penicillin
bulletin	announcement	official	humorous
barometer	weather	thunderstorm	lightning
audience	balcony	musician	magnificient

Round III.

slowly	lonely	lately	apparently
essentially	fatally	lovingly	certainly
terribly	fiercely	forcibly	precisely
distinctly	scarcely	hastily	virtually
severely	literally	coolly	loyally
materially	incidentally	financially	gradually

LESSON 23
Rounds content:
1. Demon words.
2. Words ending with "L" sound.
3. Words with the suffixes "sion" and "ous"

Word lists for study
Round I.

bakery	publish	quickly	plentiful
lumber	located	hurried	twenty
suppose	dangerous	distance	dilapidated
area	finish	kernel	rather
measles	gallon	instant	ladies
perfume	copied	jointed	allowed

Round II.

uncle	turtle	tackle	scramble
article	flannel	level	caramel
tunnel	nickel	gradual	approval
political	fatal	final	spiritual
artificial	federal	personal	eagle
feeble	scuffle	laurel	spectacle

Round III.

mansion	impression	tension	dimension
discussion	diffusion	nervous	ambitious
rigorous	jealous	impetuous	vigorous
tremendous	disastrous	prodigious	poisonous
ridiculous	erroneous	glorious	enormous
numerous	precious	obvious	previous

LESSON 24
Rounds content:
1. Demon words.
2. Compounds and plurals.
3. Words of many syllables.

Word lists for study
Round I.

genesis	bulging	exhibit	notary
origin	epitaph	neighbor	maestro
chinook	caribou	tranquil	fatigue
anxiety	propeller	radiator	muffler
coolant	different	dutiful	occurred
parachute	scenery	century	puncture

Round II.

overdue	robin	stereotype	frantically
whichever	important	policeman	warehouse
wholesale	napkin	wherein	abridge
cavities	batteries	babies	enemies
pulleys	relatives	bodies	valleys
duties	marbles	corpuscles	dimensions

Round III.

adjustable	unspeakable	receivable	responsible
submersible	solicitude	refrigerator	unexpected
impersonate	validity	unpopular	curiosity
representation	bicentennial	respectively	accredited
reverberate	sanitation	satisfactorily	accreditation
vocabulary	alternative	admirable	reciprocate

LESSON 25
Rounds content:
1. Demon words.
2. Common prefixes.
3. Common suffixes.

Word lists for study
Round I.

moment	balance	adverb	collar
proper	sailor	southern	weave
view	rinse	threw	twelfth
surface	actually	artistic	drowsy
intellect	generous	loveliness	opposite
towel	avenue	possible	problem

Round II.

repair	reply	referred	reference
reimburse	resign	resource	revive
revere	resume	represent	rebuttal
instant	inspect	insight	insect
incline	instantly	interfere	imperative
introduce	interpret	interrupt	impersonal

Round III.

pavement	pigment	inducement	argument
assessment	instrument	equipment	equipment
tenement	governmental	supplement	disappointment
temperament	management	parliament	basement
tedious	bounteous	unconscious	strenuous
ingenious	serious	suspicious	prodigal

LESSON 26
Rounds content:
1. Demon words.
2. Words from European languages.
3. Words of many syllables.

Word lists for study
Round I.

admittance	accuse	scissors	shriveled
severity	chromium	complement	desolate
destitute	colossal	stadium	squadron
mandible	clemency	warrant	dolphin
bigotry	chaperone	prestige	negligence
manuscript	advise	unquestionably	chrysanthemum

Round II.

hypocrisy	stimulus	strata	catarrh
bronchitis	diagnosis	communique	bipod
astronaut	isosceles	chateau	bureau
hypothesis	etiology	quantity	seismograph
barograph	aviation	aviary	atmosphere
decathlon	altitude	luminous	anemometer

Round III.

tranquillity	advantageous	inexhaustible	permanently
infinitive	apprehension	ingredient	apostrophe
preferably	inevitably	sympathetic	subordinate
unfortunate	serviceable	pitiable	violently
professional	communication	distribution	requisition
witticism	reservation	indispensable	preparedness

LESSON 27
Rounds content:
1. Demon words.
2. Descriptive words.
3. Nouns.

Word lists for study
Round I.

debit	busy	decide	beautify
eighth	custard	morale	acknowledge
ardor	elegance	balmy	parasol
imagery	personal	dissuade	cedar
calculate	favorite	courage	various

Round II.

woolen	weary	useful	continental
variable	vital	honorary	abject
fifth	practical	punctual	injurious
sympathetic	translucent	secondary	vigilant
timid	sacred	worthiest	twentieth
regular	slippery	sensitive	surrounding

Round III.

speech	spirit	stool	battle
weapon	salve	vaudeville	violet
welfare	ticket	umpire	transaction
umbrella	appearance	shelves	soliloquy
servant	prosecution	prophecy	whiskers
visitor	future	machinery	fortitude

LESSON 28
Rounds content:
1. Demon words.
2. Action words.
3. More nouns and compounds.

Word lists for study
Round I.

panicky	pliable	owned	muslin
oblige	critic	definitely	odyssey
vacillate	reservoir	foliage	irrigate
oysters	docile	avalanche	mayonnaise
admittance	espionage	faucet	isthmus
cuticle	martial	comrade	opinion

Round II.

whirled	struggle	surmount	investigate
admitted	wonder	adopted	bathe
absolve	sanction	follow	breathe
punished	tease	vaccinate	assessed
pitied	ponder	vibrate	preferred
permitted	tolerated	prophesy	vary

Round III.

almond	admirer	ballad	turmoil
wreck	vigilance	almanac	accuracy
precipice	preference	infection	acquaintance
performance	vengeance	otherwise	ratification
swordfish	embryo	proliferation	systematically
typewriting	inhabitable	freshmen	consternation

THE SPIDER'S WEB

These award winning lessons are being produced continuously during the spring and summer months and therefore teacher guide information could not be provided at this printing. A complete list will be issued separately by your Building Coordinator as the lesson titles and summaries are made available by WGBH-FM and National Public Radio.

TOOLS

LESSON 1
Tyler's Tool Chest

Objective: Taking responsibility for oneself, values and their importance in decision-making.

After the lesson: Series hero Tyler discovered a tool chest with strange characteristics. Discuss with the class the possibility that the tool chest is more than just a box for holding things. Offer the idea that it is a kit for solving problems. In this context, discuss why the chest can be opened only with a question, why the chest starts out empty, and why Tyler might want to keep such a chest. Ask the class what they would put in such a tool chest, i.e. what kinds of things help them solve problems. Be careful not to convey the idea that there is only one way to solve a problem. The easiest way for you to avoid this and still participate in the discussion is to begin your sentence with "I think," "I believe," "The way I solve," etc. (instead of "Problems are solved," "WE solve problems by," "The way to solve," etc.).

Members of the class might like to make their own tool chest out of shoe boxes or other materials. The chest could serve to hold things that are important and useful to the owners. Emphasize that the most important thing in making or decorating a tool chest is "making it in such a way that you know it is yours."

LESSON 2
A Liking Game

Objective: Liking, respecting, and accepting oneself and others.

After the lesson: Ask members of the class if they ever felt like Okay Smith, as if they were two different people. Have the class discuss things they like people to do and say and be. (You may join the discussion but remember to start your sentences with "I" or "I like".) Discuss with the class the kinds of things people do and say that cause other people to like them . Discuss the kinds of things that help people like themselves and the kinds of things that help people dislike themselves.

The discussion will be more helpful if they center on the questions "What do you think he decided?" "Why do you think he decided that way?" "What could have caused him to decide that way?" rather than on questions like "What was the right decision to make?"

LESSON 3
Feelings Are Something You've Got

Objective: Recognizing and labeling feelings, finding alternative ways of expressing and altering feelings.

After the lesson: Have the class discuss what Tyler discovered about the ins and outs of feelings. Ask whether anyone in the class can suggest other ways of dealing with happiness or sadness. (The criterion for answering this question should be "What works well for You?") Have

the class draw up lists (or you write their lists on the blackboard) of "Ways We Get Happy" (should include everything from "getting presents" to "going to bed late")and "Ways We Get Sad" (should include everything from "getting hollered at" to "eating spinach"). Choose a few items from each list and discuss with the class the possible consequences of doing those things all the time (e.g. going to bed late). If possible, have them speak of their own experiences. Note: the goal of these discussions is not to come to agreement, but to explore several alternatives.

LESSON 4
Getting Angry Is In There Too

Objective: Recognizing and labeling feelings of anger, finding new ways of expressing and dealing with anger, and altering feelings.

After the lesson: Ask the class what they would have done in Tyler's situation. Ask them what makes them really angry and how they deal with it. One way of starting this discussion is to ask "Who was the last person to make you angry: what did he do?; then, what did you do? Stress that it is the things peole do, not people themselves, that create anger. Ask the class for personal examples of people who confused getting mad at them with getting mad at what they did. Ask members of the class, "Who was the last person you made angry and how did you do it?"

Another, perhaps more spirited way of discussing anger is to let the class discuss "Surefire Methods for Getting Adults Angry." Ask everyone to give one method that works for him. Ask when they are most likely to use which method and what helps them decide not to use another method. If it's offered, let advice pass back and forth freely among the students. You should not enter the discussion to give advice but rather to offer a few personal experiences of your own. Label them as such. (Remember to use the word "I".) Be sure to discuss "how you feel when someone is angry with you."

LESSON 5
Knowing About "NO"

Objective: Being scared, doing dares, and meeting strangers, deciding when to say "no."

After the lesson: Discuss what made it enticing to say "yes" and difficult to say "no" in the situation described in the program. Discuss Okay Smith's extra-added difficulties in saying "no" (his reputation, his lack of feeling good about hinself, etc.) Make up a dare and divide the class into two teams, the "yes" team and the "no" team. Have each team choose a representative and then give both teams five minutes to plan strategy. The "yes" team will plan a way for its representatives to convince the "no" representative to take the dare. The "no" team will plan a way for its representative to 1) refuse to take the dare and 2) convince the "yes" team not to take the dare either. After the game, discuss what happened. Ask the class if they think the "no" team had the harder job, and why.

Discuss what's fun about doing dangerous things. Then discuss consequences, the "what could" happenings. Let the members of the class give the suggestions, they will probably speak from experience.

Discuss "What to do if alone or with friends and approached by a stranger." Be sure to discuss what a stranger is.

Have the class make a list of "Things People Are Scared Of." Then discuss, item by item, ways of dealing with those things. Again, let the class offer the suggestions; if you join in their discussion, speak on the basis of your personal experience.

LESSON 6
Help, Helping, Helped

Objective: Deciding where, when and to whom to go for different kinds of help, deciding when and how to be helped and/or give advice.

After the lesson: Discuss with the class what made it difficult for Tyler to accept the advice given him. Which advice would members of the class have accepted and why?

Discuss with the class things that adults sometimes do that either make it difficult to ask them for advice or make their advice difficult to accept. Ask the class if they can think of situations in which they would rather not be given advice. Ask them to list situations in which they think their advice should be accepted by adults.

Discuss the difference between advice and rules. Ask the class how they know which is which. Ask for examples of each.

Ask each member of the class to describe the person he usually relies on for help. Discuss the kinds of help best given by parents, by doctors, by nurses, by teachers, by dentists, by social workers, by relatives and by friends. Ask the class for advice they would give to 1) a new student in class, 2) a new teacher, and 3) a child with a brand new brother or sister.

LESSON 7
Not All Strangers Have Two Legs

Objective: Being influenced by the media (print, radio, television.)

After the lesson: Ask whether the advertisements in the program sounded familiar to anyone in the class. Ask them whether any of the advertisements were for things anybody really needed. Go back to the list the class made a few weeks ago, "Ways We Get Happy." See if any of the items in the advertisements are on the list.

Discuss with the class those occasions when they feel they should be given a choice (e.g., selecting toys, choosing clothes). What do adults usually say to them when they (the children) are not going to be given a choice? Do advertisements ever use the same language?

Let the class choose newspaper or magazine advertisements for health products of any kind. Then have the class evaluate them by these standards. What does they ad say the product will do? Is there anything in the ad that proves that the product will do that and only that? Are three any ways of doing what the ad says the product will do without using that particular product? What are they?

LESSON 8
Some Answers Ask Other Questions

Objective: Being influenced by friends, examining questions that seem to have more than one answer, recognizing the usefulness of questions about type ("What?"), amount ("How Much?"), circumstances ("When?","Where?", and "How?"), and consequences ("What will happen?", "Who can get hurt?", "Who will get angry?").

After the lesson: Ask the class which questions asked in the progam would give helpful information about the following: eating pizz, going to school, hitting someone, telling a lie, crying.

Exhibit an object with which most members of the class are unfamiliar, e.g., a T-square. Then discuss how to go about finding what it is, asking the types of questions asked in the program. For each wquestion posed, also ask "Who might know the answer to that?" or "Where could I go to find the answer to that?" Be sure to discuss sthe possibility of its being something to eat.

Play the dare gain again, dividing the class into "yes" and "no" teams. (See the after program suggestions for "Knowing About 'No'.") Using the same dare, have the "no" team ask the "yes" team the types of questions posed in the program. After the game discuss what happened. Ask the class if they think that this time the "yes" team had the harder job, and why.

LESSON 9
Labels Are A Kind Of Help

Objective: Reading labels, avoiding unlabeled substances, asking questions about type ("What?"), amount ("How much?"), reasons for using or doing ("Why?"), circumstances ("When?", "Where?", and "How?"), and consequences ("What will happen?", "Who can get hurt?", "Who will get angry?")

After the lesson: Does the class think what Tyler learned about labels is helpful? Why or why not? Did anyone in the class ever have a similar experience? Show the class samples of warnings on containers and explain their meaning.

Make a list of signs and labels for safety found at home, in school, and in the community (e.g. street signs, walk signs, poison signs.)

Have the students sk their parents to conduct an inventory of substances around the house to see if they are labeled in such a wy as to answer the questions posed in this program.

Discuss the possible consequences of tasting substances about which you know nothing.

Make a list of things that are very attactive, that aren't labeled, and that could be dangerous (list should include wild berries, mushrooms, and plants, as well as irons, guns and stray dogs.). Discuss any experiences members of the class might have had with any of these items listed.

LESSON 10
Using and Abusing Tools

Objective: Knowing about consequences, understanding use and abuse.

After the lesson: Discuss the incidents in the program and ask the class what would have had to be different for the consequences to be different.

Discuss the circumstances under which it might be harmful to eat certain foods (e.g. foods that are spoiled, foods to which you are allergic, goods that you eat before dinner).

Review what you have already discussed about labels. Bring several empty medicine bottles to class--first, tell for whom the medicine is intended and what it is supposed to do; then read the label. Discuss with the class the idea that the only way for a medicine to do what it is supposed to do is for the person to whom it was given to follow the directions on the label. Point out that changing any one of the circumstances of the use of the medicine will change the effects that medicine may have, possibly in ways that can't be foreseen.

Another way of illustrating this concept is to play the game of "Purposes". Choose any common tool (e.g. a crayon) and choose a purpose for it (e.g. drawing pictures). Then discuss how the tool is usually used to obtain that purpose (e.g. To get pictures from crayons, the crayons are given to people who know that crayons, when held in the hand and guided across surfaces, can draw pictures.) Then discuss

what can happen to your purpose if you change the circumstances of use (e.g. If you give a crayon to a baby, he may eat it or throw it at you. Then you don't get pictures, you get sick. You also get funny-looking teeth. If you do not hold the crayon, but instead jump on it, you do not get pictures; you get a messy blob on the floor. You may also get someone angry. If you do not hold the crayon in you hand, but instead hold it in your ear, you may not get pictures on the surfaces you intended, you will get a hurt ear, and you will undoubtedly get someone angryetc.) The game of "Purposes" at first seems difficult to the class but should be a source of much fun and valuable information about what contributes to use and abuse.

LESSON 11
Tools Called Drugs

Objective: Knowing the factors that determine whether drugs are harmful or beneficial (reasons for use, kind of drug and proven effect, purity of drug, the drug user--his age and ability to handle the effects, legality, circumstances of use, etc.)

After the lesson: Ask members of the class what the think Tyler finally decided. Ask why Tyler might decide to stay out of the medicine cabinet altogether. (Was he able to answer all questions there were to ask about what he found inside?) Have the class discuss Okay Smith's safety rule ("When in doubt, leave it out.")

What rules do members of the class know about medicine cabinets? Can they think of reasons why there are rules about such things? Discuss what happens when you break a rule. (Have the class speak from experiences.) Discuss how it feels when someone is angry with you.

Have members of the class interview their parents about medicines they (the children) have been given and the circumstances and conditions under which they were used.

Discuss the difference between prescription and non-prescription drugs. Discuss the doctor as a recommender of medicine in terms of what he knows (and members of the class don't) about the factors that determine benefit or harm.

Discuss the difficulty in knowing if something is pure—discuss air pollution, water pollution, food spoilage, etc.—whatever will get the idea in a way the class understands.

LESSON 12
The Big Three

Objective: Applying the questions learned about tools to three specific drugs—alcohol, nicotine and caffeine.

After the lesson: Do members of the class think Tyler will ever try the "big three?" Does anyone know people who use the drugs? What reasons do these people usually give for using these drugs? Do members of the class know other ways for achieving effects similar to the ones caused by these drugs? Do any of the other ways have effects less harmful to the body? Other questions that get at these matters in perhaps easier ways: "Why do you suppose kids don't need alcohol to have fun at a birthday party?" "Why do you suppose athletes don't smoke?" "What things make it easy to get up in the morning (getting enough sleep, wanting to get up etc.)?"

Examine the idea that taste and tasting good are matters of opinion. Ask the class to make a list of foods that they don't like and that adults they know claim taste good. Talk about habits that affect the body (anything from washing hands to eating to wearing clothes.) Ask how the particular habit got started (e.g. in the case of washing hands, "Mom said."), why the habit is kept (e.g. "to stay clean; or "Mom continues to say" or "I like the way it makes me feel."), what you need to keep the habit (e.g."soap, water, and a desire to wash"), what happens if you stop the habit (e.g. "dirty hands which can lead to 1) people getting angry at you which can lead to you feeling bad, 2) people not wanting to come in contact with you which can lead to you feeling sad, 3) getting germs on food you eat which can lead to your getting sick which can lead to your not being able to do things you like"), and what else you can do to get the same effect as the habit gives you (e.g."wear gloves"). Another way to discuss habits is to use them in place of either tools or purposes when playing the game of "Purpose". (See the after program suggestions for "Using and Abusing Tools".)

Talk about the difficulties of understanding or caring about "effects" that happen in the future. There are any ways to get at this concept: one is to begin by asking "Did you ever not want to eat at mealtime and then get hungry later? What did you wish you knew then?

LESSON 13
Up and Down Respect

Objective: Applying the questions learned about tools to drugs commonly found around the house (including aspirin).

After the lesson: Discuss with the class what Tyler learned in the past that might have caused him to act in the way he did. Why did Tyler keep saying "Drugs are a personal matter?"

Discuss the reasons why people would or would not throw away old medicine (e.g., would not—"They cost a lot and you might want to use them up." Would--"No longer needed and the next time I'm sick, the doctor might want me to use the same medicine but by then, the contents of this bottle might be spoiled or changed." "No longer needed and someone who didn't know better might try them if I kept them in the house.")

Discuss the best places to store medicine, prescription and non-prescription in the home.

Have the class make a list of all the non-food substances that are found in the home that you can take into your body (list should range from medicines to deodorants to alcohol to hair spray to foods.) Discuss what you have to know about each item in order to use it properly. (Here apply the questions learned about tools in the program" Some answers Ask Other Questions.") Discuss where you can go to get information about the answers.

LESSON 14
Out and Out Respect

Objective: Applying the questions learned about tools to common household substances (including glue), realizing the many kinds of things that are drugs and how much needs to be known about them in order for them (the drugs) to be useful.

After the lesson: Ask the class what they think Tyler is about to say to Okay Smith. Why?

Bring some household product containers to class and see if the labels carry any warnings. Discuss "warnings" in terms of their being "ways to avoid emergencies". Look at the list of non-food substances made last week. (See after the program suggestions for "Up and Down Respect.") Play the game of "Purposes" with the items on the list. (Don't forget "fire" as one of the consequences of buying certain of the items on the list).

Are there any substances around the house that members of the class think should have warning labels on them? If there are, choose one of the items and have the class send a letter to the manufacturer stating that they think his product should carry a warning label and giving the reasons why they think so. (Be sure that everyone who wishes, signs the letter.)

LESSON 15
The Secret of Okay Smith

Objective: Choosing, pricing and using tools, keeping safe, staying healthy, getting along, making mistakes, growing.

After the lesson: Talk about Tyler's statement, "Up is not the place you grow to."

TURN ON YOUR EARS

LESSON 1
The Case of the Paralyzed Ear

Overview: People who don't hear are not necessarily deaf. They have just turned off their ears. It is almost as if their ears were paralyzed. People of all ages wake up when certain words are mentioned. Perhaps some of the following words are waker-uppers for your class:

recess	baseball
hamburgers	coke
cake	birthday
bicycle	vacation

What words to you feel wake up your class? What words would they select? In making even a short pre-program list of wake-up words you are proving a point in demonstrating that much of the time the human ear is not functioning . . . that people of all ages listen only part of the time.

Because this is the introductory program, the materials presented will be kept generalized with the intention of arousing the student's interest in improving his listening in order to keep in step with his/her world. Examples will be given of simple incidents where mistakes have happened because a person did not listen.

Lesson follow-up: What incidents can the children remember where someone has not understood what they have said? Was it the fault of the speaker (who did not speak clearly and orderly) or of the listener (who only heard a part of what was said)? Why do people "tune-out" other people? Some people seem to be always interesting and exciting to listen to. Can you list the qualities which make them fun to listen to? If you are speaking, what kind of person do you like best to speak to? Can you list the qualities of a good listener? Why do some people never seem to listen to the whole idea? Why is it important to listen for the whole idea, asking about parts of the idea you may not understand, before you

make up your mind? About how much of your day do you think you spend listening to people? Why is it easier to make mistakes in listening when several people are speaking at once?

LESSON 2
The What-Cha-Ma-Call-It. . .

Overview: Have you ever been asked to stop by the library and pick up two books and when you get there you only remember the name of one of them? Perhaps you meant to buy five items at the grocery store, but you haven't a list and what WAS the fifth thing? Today's program demonstrates a game designed to help us remember things.

Perhaps, as a child, you played Going-To-The-Grocery-Store (or hardware store, or dime store, or drug store,). A small group will demonstrate how the game is played, with each person dropping out of the game as soon as he misses an item. The idea is for the first person to say "I am going to the grocery story and I will buy "and he names an item, perhaps "bread." The second person repeats the phrase saying "bread and oranges." The third person repeats all previous items and adds one.

The purpose of the exercise is to interest students in the need to remember things in series. (With very young children, the series idea can be eliminated. As long as they remember all the items, what matters the series the items are in?) So many directions, so many lists are given in series throughout one's whole life. Like a muscle trained and strengthened for football, so can the memory be trained by practice.

Lesson follow-up: It is suggested that the students be divided into groups of eight or ten, and that each group decide on what kind of store it wishes to visit (as long as the final choice is within the experiential level of all members of the group and provides a number of items.) The teacher designates the starter in each group and cautions group members to keep voices low so that they don't get mixed up with the next nearest group, and off they start.

Teacher's Note: Because some children have phenomenal memories, a time limit should be placed on each "game". Perhaps ten minutes. Then the game can be started again with another pupil starting the play. If the same children consistently win, rather than discourage those with average or poor memories, why not pull-out your winners and put them in a group by themselves where they will be competitively matched?

LESSON 3
Let's See . . . Was It Chicago?

Overview: Have you ever been in a conversation in which a man will say, "Something like that happened to me once. I was driving through Bending Knee, Montana, in September of 1948, when the right front tire." Then his wife will interrupt to say, "Oh, no, Dear! That wasn't in Bending Knee. We had trouble with the right front tire in Shirt Sleeve, Nevada, don't you remember?" Then he says, "You're right! It was Nevada! But, hey we were in Nevada in 1954, weren't we? Wasn't that the year we visited your brother Jack?" Then she says doubtfully, "Yes, it could have been 1954, but it was in June not September. Don't you remember? Jack had just been transferred and we were to meet him and his family ....." The point of the story (if ever there was one) is lost completely because of people trying to remember if the event happened in Boston or Baltimore, at the grocery store or the drug store, at the filling station or the Just Rite Garage. Because the element of "Where" is important in meeting people, in putting things away and for a dozen other goodly reasons, today's program stresses the "Where" element.

Lesson follow-up: The teacher can gear the follow-up game to the experience level of the class. Very young children may play a verbal follow-the-leader-type of game patterned after yesterday's I'm-going-to-the-grocery-where-I-will-buy.The first child can start off saying I am going to the kitchen, the second can add the "back yard" and the entire trip can be kept within the small child's world. Older children will prefer cities or countries skipping all over the world from Chaska to Cairo, from Canada to Czechoslovakia to Cuba. In-between children may feel more comfortable mixing cities and countries. Or, if the "trip" is to take place in the United States it might include special parks, Disneyland and the Statue of Liberty.

Discretion may be needed in setting up the groups of eight or ten children. Some children have not been outside their own town or city; others whose fathers have been transferred several times because of their work, may have traveled quite extensively. Actually, a "trip" could be taken in the classroom starting at the bulletin board, going to the third window, to the door to Debby's chair, to the bookcases, etc. Children familiar with the classroom globe may use the game as a kind of geography lesson.

LESSON 4
He Yelled "Strike Two! . . .
That Was Before He Ate The Banana"

Overview: The reorganization of material into a logical or chronological order is a skill that is often taught in speech. Unfortunately, listeners have to reorganize what they hear into a sensible, meaningful pattern all by themselves. And, usually, without any training. Almost everyone at sometime or other, tucks into an ordinary conversation, unrelated or unimportant remarks. Eliminting the unnecessary details and reorganizing the information into meaningful order has to be done by the listener AS HE LISTENS.

Lesson follow-up: Each teacher may use any or all of the following paragraphs as examples for the class to dissect and reorganize or he/she may make up his/her own to fit the specific needs of the class. The children themselves may each write out a direction or a descripton of event, mixing up the sequence, and then each in turn may read it to the class or to his group. The listening classmates should try to improve their skills in deciding which parts were basic essentials and which parts were unnecessary or confusing details. Examples:

1. Picking up the book, Terry walked into the garage to ask how soon the tire on her bicycle would be repaired. The garage man, put down the broom and told Terry it would be twenty minutes.

2. My Aunt Agnes has the loveliest flower garden I've ever seen. Her tulips, which grow behind the garage where Uncle Harry keeps the lawn mower and his rake and about a 100 feet of hose, are the brightest red I've ever seen.

3. The bird feeder, which Jim painted yellow last Spring, is kept full of bird seed all year long not just in the winter time when most people would rather be skiing and playing hockey.

4. We drove to Yellowstone National Park last summer and enjoyed it very much except at Grafton which is two towns beyond the place with the lovely library with the monument where we ate lunch. At the Grafton garage, the man took two hours to fix the water pump on our car.

5. The Umpire yelled "Strike Two!" and motioned the batter to stay closer to the plate before he ate the banana, signalling Dave, who was pitching, that it was time to resume play. Dave who had been changing his shoes, rubbed the ball in the dirt and sneezed and then he pitched and the Ump yelled "Strike Three!" It was a shut out!

6. If you want to go the Moxburg, you take Highway 59 North past a red barn where there are two white cows and a pony, to Lewisville where you turn right at the first through stop light and go past the hardware store and two, or is it three, drug stores, eleven blocks until you come to a stop-and-go sign. Turn left there, and Moxburg is exactly 19 miles north.

Teacher's note: The questions to keep in mind are: What is the basic idea? Wht is the minimum amount of detail necessary to convey the basic idea?

LESSON 5
If The Milk Cost 41 Cents
And The Coffee Was $1.09 . . .

Overview: Many, many times in everyone's life, a memory for numbers (in sequence presented aurally)comes in handy. Increasingly our lives revolve around numbers, whether it be social security numbers, license numbers, charge-plate numbers, or checking account numbers. Most of us need to remember a variety of numbers, each including six to ten digits. Some phychological tests and employment tests are based on number recognition and remembrance.

This program will attempt to demonstrate some of the situations in which numbers are flung at us aurally so that children will become increasingly aware of the importance of remembering numbers HEARD as well as seen.

Lesson follow-up: Each teacher can prepare examples to fit his or her own class, or the children themselves can make up paragraphs which include essential numbers and try them out on the class or their groups. In some situations it is important that the numbers be remembered in the right sequence. Here are a few ideas:

1. Martha, Patty and Jan had an argument about their dogs. Martha insisted that her young collie was the biggest. Jean said her dog weighed more. The girls decided that they heaviest dog was really the biggest. Martha's collie weighed 39 lbs. Jean's boxer weighed 43 lbs. even though he was still a puppy. Patty's German Shepherd weighed 43 lbs. His name was Bruno, and he was five months old. (Which girl had the biggest dog?)

2. All the way to the store Pete went over the list of things his mother told him to get: 2 quarts of milk, one pound of margarine, four cantaloupe, three pounds of hamburger and five cans of dog food for Mitzie. (What did Pete have to buy at the store?)

3. Y'wanna get to the ballfield? Well, let's see . . go along Howard Street here for five blocks, then turn right for two blocks, then circle around the police stationthat cuts off about two blocks, then go right again along Fourth Avenue for three blocks and there you are///the Tracy Memorial Ball Park! (How do you get to the ball park? Here sequence is important.)

4. Mr. Wilcoxen, the teacher, said he thought some of the books were missing from the shelves at the back of the room. He asked Ardith and Don to check the shelves, telling them that there should be at least 29 books for each subject. Ardith and Don found that there were 31 readers, 26 social studies books, 29 health education books, 27 spellers, and 29 arithmetic books. They made a list for Mr. Wilcoxen. (In what subjects were there missing books?)

5. Mrs. Carlson looked at her grocery cart. She had brought a five dollar bill with her in her purse. Would it be enough? The milk cost 41 cents and coffee $1.09; bread was 48 cents and meat was $2.25. (Did Mrs. Carlson have enough money with her?)

LESSON 6
You Take This Board, See . . .
But First Measure From There To Here. . . .

Overview: Nearly everyone makes mistakes sometimes in listening to directions. Often directions are not clearly given. Instead of saying do A, then B, then C, then D, the speaker starts with A, jumps to D, then goes back to C and B. No child is too young to learn to give directions clearly and in proper sequence. But each child should remember that he is going to be given many directions in his lifetime by people who are not thinking clearly.

This program should help the child realize the importance of giving directions clearly, as well as remembering those he has been given. Before the program the children might list the directions they have been given over the weekend. Sometimes the directions are general ones like "Wash the dog." Sometimes they are more complicated like "While you're at the Henson's ask her if it was two or three cups of flour I was to put in that recipe and how much salt" Or, "Now, remember, it's terribly important that your father gets in touch with Mr. Carpenter. If Mr. Carpenter calls, tell him your father is either at Mr. Wilson's office or at the Robin Garage seeing about the car. After that he's coming home." Often directions tell you not only what to do but how to do whatever it is and when .....for example: "It's your father's bowling night, Debby, so we'll have to eat at 5:30 sharp. You put the meat loaf in the oven at 4:30, will you? And, Jeff, tonight when you bring your bicycle up on the porch, do it more quietly. Last night you woke up the baby."

Lesson follow-up: The younger the child, the simpler the directions with which he can cope. A direction involving a single action is called a single unit direction. (i.e. Bring me the green book from your desk.) Upper intermediate children may be able to handle four-five-six unit direct.... even if they are not within a single context like playing a game or making a batch of fudge.

The teacher and/or students may concoct their own direction-following activities to test their memories. The following are suggestions.

Appoint one timekeeper and two or three judges of noise. By automatically eliminating any activity louder than a whisper or tap, right at the beginning, the noise level can be kept within sanity levels. Any students making a noise louder than a whisper or a tap is automatically disqualified by the judges. Decide how many direction units your class can start with, then help them divide into groups of four or five. Allow five minutes for each student to think up a list of activities for the person on his or her right. (Where five or six units of activity or more are involved, the children should write them down.) Then, proceeding around each group Number I reads his list for Number II (at whisper level so that the entire group hears). The directions can be given once. Number II should then carry out the directions exactly, and in the correct order without superfluous activity, and as rapidly as possible. Each group judges the accuracy of each of its members. Twelve to fifteen minutes should be enough time for five-member groups to complete their activity, with all groups in action simultaneously.

Here are some suggested units of activity. These include a few "How" activities as well as "What" activities. Walk to the door; pat the door knob; hop around the waste basket; tap the blue book on the third shelf twice; tiptoe to the front blackboard; tap three erasers; touch the yellow pencil on Donna's desk; shake hands with three members of your group.

Time permitting, the best listeners who most accurately carried out their directions are regrouped and another fifteen minute "game" is played with an additional unit of activity being added each time. Perhaps the top winners in the class can remember seven or eight separate units of ativity in order.

Any team not finishing within the required time limits is disqualified. This may help the individual student to speed up the carrying out of his directions.

People bumping into one another who make noises louder than a whisper are automatically disqualified.

If the teacher needs motivation for the need to remember series of instructions he/she might mention the work of the astronauts who are trained to remember minute, multitudinous activities which must take place in absolute order and in a minimum of time. Jet pilots, nurses, surgeons, cashiers . . many people are required to perform important units of activity in absolute order from memory.

LESSON 7
The Park?
Well, Go Two Or Three Blocks and Then Turn . . .

Overview: This program concentrates on directions, too, but directions of place. Telling someone how to get from here to there represents a major block in our communications training. Few people give even adequate, let along competent directions. How many times has someone, in answer to your question, said, "You go along here to Edmond's and there you turn and drive 'til you get to Smith's. Turn there and it's just two blocks. Y'can't miss it." Not a right or left mentioned and casually assuming knowledge you don't have, i.e., if you knew where "Smith's" was in the first place you'd know the neighborhood well enough to find your destination without directions from a stranger.

A warm up period of direction practice is suggested with the children taking turns giving directions to some familiar place while the rest of the class pretends to be out-of-state visitors who have never been in your community before.

Lesson follow-up: Let us assume that the following directions are given on a cloudy day or at night when East-West and North-South directions are meaningless. (i.e., with the sun shining brightly to your left at 3:00 p.m., you know you are facing North, and on any starry night, many people can tell directions from a casual skyward glance at the North Star. But without a compass, directions North or South are easier to handle if you're having route plotted on a map.)

The students, as out-of-state visitors, are to listen to the directions once and then tell or write how the directions should have been given more accurately.

1. Patty lives three houses on the other side of my Uncle Harry. If you go along this street ..... well, her house is white and it has a porch.

2. Martin Center? Well, that's easy. You go by Jim Grables about two miles and turn West tillet's see, it's about the third crossroad. Go North there . . . good pasturage out that way. Best cattle land in the county. Anyway, Martin Center isn't more than two miles beyond Davidson's. Likely as not you'll see Davidson's Black Angus about. He's won prizes with his herd. Only one in these parts that raises 'em.

3. Caldwell School isn't our newest school. It's about 25 years old and has the playground in front of it. If you turn at 29th Street, it's not more than five-six blocks from there.

4. As the crow flies, Bakerstown isn't more than 70 miles from here but it's a lot further by road. Quickest way is to take the cut off. Go North of here about 40 miles, you'll see a big barn with an arrow on it point to Warbler. There's a crossroad there but that's NOT it. There's some treesa good stand of pine, in fact, near the crossroad I'm meaning. You turn East there for six-eight miles and you'll come to the Freeway. That'll take you right into Bakerstown.

5. The Public Library is on Adams Street. If you walk two blocks to the drug store, the bus stop is right there. You take the bus as far as Seventeenth Avenue and then you get off and walk around the front of the bus and go straight ahead one block. That's Adams. The library is just a block and a half from the corner.

Example: Walk two blocks in which direction to the bus stop? Take the bus going in which direction? And which numbered bus? Arriving at Adams Street, the library is a block and a half in which direction?

LESSON 8
You Remember Agnes?
She's A Cousin of Uncle Alfred's

Overview: It has been said that superior diplomats are people who can remember names at one hearing. Most of us fall far below that level. If one is being introduced to a Congressman, or the new Mayor, or a television personality, of course you can remember the namebut then, you probably knew the name long before you met the person. At this time of the year there are usually a few new students in every grade. Their struggle to remember names is equal to any struggle you have encountered when you have started work at a new school, joined a new club or just walked into a party to which you have been invited and the hostess takes you about and introduces you to everyone. Too often introductions are made too rapidly and too often the one making the introduction assumes knowledge you do not have . . .i.e., "This is Mr. Carter. He works in John's office." John who? What office? And while you're puzzling over those questions, your mind does not remember the name "Carter."

This program is not enough to make expert "name-catchers" out of all the young listeners, but it should help them to be more aware of the importance of making clear, simple introductions. It should also help them to understand that each member of a class who has been together for a year or two, will easily remember the name of the new student because the group has just one name to remember. The new student, on the other hand, may have 28 or 30 new names to learn.

1. Divide the class into groups and allow three-to-five minutes thinking time for each child to remember, or invent, a social situation such as a family gathering, a church function, the first meeting of a sports team, a club meeting, etc. Each of these remembered or pretended functions should include four or five people, perhaps more. Each of the situations should be familiar to its originator, i.e., it is his family, her campfire group, his Little League (or Big League) club so that the four or five people are real to each participant. As examples: Debby's cousins visited her family last Christmas, Dean's Boys' Club from his church went on a camping trip last summer. Each child knows all the people in his own remembered/imagined group. Taking turns, each child tries to introduce one or two of his fellow-group members to his "family", or "club" etc.

2. Each group can decide on its social identification. Group A may be a family with names designated for the group member who is the father, mother, uncle, sister, grandmother, cousin, niece, etc. Group B could be a Flight Team with a named pilot, co-pilot, navigator, flight engineer and two or three stewardesses; Group C might be a group of stangers adrift in a life boat; Group D might be a club with some of its members officers; Group E might be a police headquarters with patrolmen, inspectors, women detectives, finger-print experts, a captain, telephone operators; Group F may be neighbors who are sheltering in one basement during a storm. Some of these groups (the lifeboat) will have to introduce themselves (or the person they are playing) to each

other. Once all identifications are set, the teacher may move from group to group and be introduced, or a separate group of children may divide up one to a group and be introduced to the others as the new detective, the cousin from Tacoma, the new stewardess, etc.

3. The children can concoct their own introduction situation. When the experience is finished, there should be time allowed for a class discussion. Why was it easier to remember the names when Terry introduced them than it was when Nancy introduced them? Or why did Dave's simple introductions make names easier to remember than Jim's, whose were more complicated? Some identification of the newcomer is necessary and usually, each person introduced needs some identification, too.

Which of the following introductions aer easiest to remember? Why?

a. Margaret, I'd like you to meet the rest of the crew for this flight. Everybody, this is our stewardess, Margaret Lunch. Now, Margaret, our other stewardesses are Irene Harris here (PAUSE) and Phyllis Erickson. Flight engineer is Dick Moxley. Navigator, here is Gerry Schell; co-pilot is Jim Underwood, and I'm Captain Warner.

b. Quiet, quiet everybody. Most of us know everybody because we've all lived in this neighborhood for years but Mr. and Mrs. Grady here just moved in last week. They have bought the brown house on the corner. Because of this terrible storm they'll get a chance to meet all of us at once. Let's see,we'll start here. Linda and Bob Grady, here are Peggy and Arnold Fox, they live right across the street from you. And this girl with the long blonde hair is their daughter, Patty. The Baileys here, live next door to the Foxes, this is Janice and Bill Bailey, with their twin boys, Steve and Stuart, etc.

c. Attention, everyone! Detective Lucy Spencer has been assigned to this precinct police station. Miss Spencer, your desk will be here next to Dick Elstrom and Tim Gardner. They're both on detective assignments, too. Kenn Foss and Howard Culbert are just checking out for patrol car duty. The Inspector is out on a case, his desk is over there in the corner. He's Roger Carter, he's been with the force 18 years. Detective Donna Backstrom is off duty now; you can meet her tomorrow. Her desk is across from you here. Ah! Here's Sgt. Tom Aaron just coming in. . .

LESSON 9
Twelve Pink Kangaroos and
Four Shiny Pop Bottles

Overview: Remembering unrelated items is far more difficult than remembering related items such as which dishes are used to set the table for lunch or what you need handy when you start to wash the car. Grocery stores sell tables and stocking as well as groceries. Drug stores sell plastic toys and dishes as well as drugs. Hardware stores sell motor boats as well as door knobs and nails. Children are often sent on errands which require their remembering an assortment non-related items. Many adults never learn how to group items by use, or by department purchased, or by color or by any workable method. Their work is without system, their shopping without order.

Children are familiar with a parent saying something like this: "Will you watch the baby, please for a half hour while I go pick up the cleaning, and while you're doing that, fill the dog's water dish and check to see if the mail has come, and for Heaven's sakes, pick up the newspapers in here, and see that the baby doesn't get near the stairway."

As a pre-program warm-up, can the students write down some of the errands they've been sent on which required remembering several different things, or some household orders for widely different tasks?

Lesson follow-up: Again groups can be formed and separated as far as the classroom size permits. Using a variation on the I-am-going-to-the-grocery-store game, let each group practice remembering non-related items following in alphabetical order. Each child adds an item starting with the letter of the alphabet which confronts him in turn. Several lists are given below. Each child drops out as he forgets any of the words preceding his turn.

apple	ant	anchor	animal
bat	battleship	baseball	barber
car	carnival	cabbage	cabinet
dog	dentist	dairy	dandelion
egg	eye	eagle	Easter
fence	furniture	fly	face
garage	goat	grapes	golf
hat	horn	house	hamster
ice cream	icing	iceburg	idea
janitor	jungle	juvenile	journey
keyhole	Kentucky	kangaroo	kid
leaf	lemonnade	lady	lake
mountain	map	mailman	mile
nurse	notebook	necklace	navy
onion	Olympic games	orange	overpass
parrot	peanut butter	peace	pop bottle
quarter	quart	quack	quiz
reader	radish	raccoon	river
sandals	school	saddle	shark
tiger	tennis	table	thunder
uncle	umbrella	ukulele	Uruguay
vegetable	vacuum cleaner	vote	vapor trail
wagon	watermelon	wheelchair	window
x-ray	xylophone	xerxes	x-mas
Yankee	yacht	yesterday	youth
zoo	zone	zebra	zipper

LESSON 10
Is The Case of the Paralyzed Ear. . .Solved?

Overview: On April 15, 1914, the luxury ship, the Titanic, struck a iceberg and sank in the North Atlantic. Of the passengers aboard, 1,513 were drowned. Eight miles away, within sight, another ship stalled by the ice, knew nothing of the catastrophe until morning when it was too late. The radio operator of the second ship had gone off duty and a fellow officer who was hobbying his way with Morse code, could make nothing of the frantic SOS's being sent by the Titanic. So he didn't listen, nor alert anyone, and he went to bed, too. It was very a very costly night of not listening.

History provides few such documented records of the cost of non-listening or poor listening, yet the cost of mistaken orders, of partially listened to instruction, in business, in the professions, in the home is high. And who is to reckon the cost of non-listening in education? It has been said by one expert in listening that the fastest way to develop non-listeners is to repeat. Why should even the smallest child make the effort to listen when he knows that he can catch it on a rerun? Particulary when there is something more interesting to do, or at least think about, at that moment. Certainly, students deserve to be warned before a non-repeat policy is activated because it is a great departure--usually--from their home and school experience. And once stated, it must be abided by, with every effort made to give all instructions clearly, with an atmosphere provided for asking questions and giving examples. The savings in teaching time alone, were such a policy to receive broad acceptance, would at least match the savings in teacher energy.

Today's program will review the various kinds of listening experiences and their importance which have been touched upon during these brief daily sessions.

Program follow-up: If children, in free discussion, can evolve an image of a good listener, one whom they would like to listen when they speak, their image can be used as the basis for improving and developing listening skills for the whole class.

Again "How" and "Why" questions by the teacher tend to develop better listening than the "Who, When, What" questions which can be met with memory answers requiring little or no thought. If the speaker is not really required to think in answering, it is illogical to assume that the "answer" will deserve or get much listening from the rest of the class.

TWENTIETH CENTURY PRESIDENTS

LESSON 1
President Theodore Roosevelt (1858-1919)

Theme: The personality of the individual in the White House has a direct effect on the role of the executive branch of our national government.

Concepts: leader, checks and balances, and political power

Thematic question: Has the office of the Presidency assumed too much power?

Instructional Objective: After listening to the broadcst, 80% of my students will identify three significant achievements of the Theodore Roosevelt Administration.

Resume of the broadcast: This program presents a biographical sketch of Theodore Roosevelt and describes some of the important historical events that took place during his Presidency.

Post-broadcast questions:

1. What were some of Theodore Roosevelt's characteristics or traits?
2. What were some of the important events during the Roosevelt administration?
3. How did Theodore Roosevelt change the U. S. Presidency? Why was Roosevelt defeated for the Presidency in 1912?
4. If Theodore Roosevelt were not living and at an eligible age, would you support him for the Presidency?

LESSON 2
President William H. Taft (1857-1930)

Theme: A politician's charisma and political accomplishments should be measured separately.

Concepts: success, politician, and reform

Thematic question: Does the separation of powers often prohibit a president from carrying out his program?

Instructional objective: After listening to the broadcast, 80% of the pupils will write an essay of at least 50 words in answer to the thematic question.

Resume of the broadcast: The story of William Howard Taft, the problems and achievements of his administration as President, will be presented on this program.

Post-brodcast questions:

1. What were some of Taft's traits and characteristics? Why wasn't he as successful a political leader as Teddy Roosevelt?
2. What positions did Taft hold before becoming President?
3. What were some of the problems of the nation when Taft was President? What were some of the achievements of the Taft administration?

LESSON 3
President Herbert Hoover (1874-1964)

Theme: The extent of a man's accomplishments is not necessarily a measure of his abilities.

Concepts: failure, accomplishment, and responsibility

Thematic question: Who is responsible for failures in government?

Instructional Objective: After listening to the broadcast, 80% of my students will write an essay of at least 75 words in answer to the thematic question.

Resume of the broadcast: Herbert Hoover was the first engineer and businessman to be elected President of the U. S. Prior to this, he had a distinguished career in public service. President Hoover served in an extremely difficult period in our history--the 1929 Depression. He wrestled with the problems that developed but failed to solve them.

Post broadcast questions:

1. What positions had Herbert Hoover held before becoming President?
2. What were some of the problems Herbert Hoover faced as President? What are some of the reasons he failed to solve these problems? Whose responsibility is it to terminate a depression?
3. What were some of the causes of the 1929 depression? Why did it fail to end as previous depressions had?

LESSON 4
Franklin D. Roosevelt: The Man (1882-1945)

Theme: The influence of charisma on political achievement should not be ignored.

Concepts: political power, representative of the people

Thematic question: What qualities and achievements are helpful if an individual is to become a presidential nominee of a major party?

Instructional objective: To be determined by the class instructor.

Resume of the broadcast: Few men in American history have equaled Franklin D. Roosevelt's impact upon a generation. He was a man of great charm, vitality, confidence, and optimism. Born a Hyde Park gentleman, he made politics a lifetime career which led him ultimately to the Presidency.

Post-broadcast questions:

1. How does Franklin D. Roosevelt's family and early career differ from that of Woodrow Wilson, Herbert Hoover, and Dwight David Eisenhower?
2. What were some of the reasons Franklin D. Roosevelt entered politics and strove for the Presidency?
3. What were some of Franklin D. Roosevelt's personality traits? How did they help his political career?

LESSON 5
President Franklin D. Roosevelt (1882-1945)

Theme: One individual often changes the course of history.
Concepts: change, charisma, and presidency

Thematic question: What qualities enhance the possibility for successfull leadership?

Instructional Objective: After listening to the broadcast, 90% of my students will write an essay of at least 75 words in answer to the thematic question.

Resume the broadcast: None served longer as President of the United States than Franklin D. Roosevelt. Few presidents faced greater problems--recovery from the 1929 depression and the prosecution of World War II. Roosevelt remains today much admired but still a controversial figure.

Post-broadcast questions:

1. What problems did President Roosevelt face when he became President?
2. What were some of the measures passed by Congress in 1933, 1934, 1935? What was their purpose? What criticisms have been made of some of these measures?
3. Why did Roosevelt favor aid to Britain in 1940 and 1941? How did the United States become involved in World War II?

LESSON 6
President Harry S. Truman (1884-1972)

Theme: Great leaders come from many and varied backgrounds.

Concepts: leader, power and great

Thematic question: What qualities are an asset to being an effective leader?

Instructional objective: After listening to the broadcast, 90% of my students will list five qualities that enhance leadership.

Resume of the broadcast: After serving as vice-president for less than three months, Harry S. Truman was placed in a difficult position by the death of President Franklin D. Roosevelt. The Truman Doctrine, Marshall Plan and police action in Korea were the most important highlights of his administration.

Post-broadcast questions:

1. How does the background of President Truman differ from that of other recent United States presidents? How is it similar to that of some presidents?
2. What mistakes did Truman make as President? What evidence proves that he was capable of making historic decisions?
3. What were some of the elements of the Truman foreign policy? What arguments may be given for and against United Nations police action in Korea?

TWENTIETH CENTURY SCIENCE

LESSON 1
$E=MC^2$: Einstein's Famous Equation

Content: At the turn of the century, scientists made discoveries which helped to unravel the mystery of the sun's energy. Henri Becquerel learned that uranium gives off energy in the form of rays. Marie Curie discovered radium which gives off more powerful rays. But scientists were puzzled. They always had believed that matter and energy were separate. Then Albert Einstein formulated his equation $E=MC^2$.

Follow-up: Why did ancient people worship the sun? What did scientists believe about matter and energy? How did Becquerel's and Curie's experiments give us a clue to the sun's energy? Explain what Einstein meant by his formula. Debate: Should nations ever use the atom for war?

LESSON 2
Pasteur: Vaccination Against Rabies

Content: Louis Pasteur's great goal was to save lives. He looked for a cure for rabies--a vaccine to build up antibodies in the blood to defeat the virus before it reached the nervous system. Pasteur developed a weakened rabies virus which he used in animal experiments. Finally he used his vaccine on a nine year old boy bitten by a mad dog. It saved the boy's life.

Follow-up: In the 19th Century when people were bitten by mad dogs, what treatment was given? Why couldn't Pasteur see the rabies germ under a microscope? In his experiments, how did Pasteur give the disease to animals? What procedure did Pasteur use to weaken the rabies germ? How does a vaccine protect against a specific disease? Should scientists use vaccines on people before the vaccines are completely tested?

LESSON 3
Freud: Exploring the Unconsious

Content: Doctors believed that physical symptoms always had a physical cause. However, Dr. Sigmund Freud observed that many of his patients had nothing physically wrong with them. Then Dr. Josef Breuer told him about a patient who was helped by talking about her symptoms, hidden fears and forgotten memories. Freud developed his theory of psychoanalysis which stated that memories stored in the unconscious influenced a person's mental and physical life.

Follow-up: Why didn't Dr. Freud believe that many of his patients had physical problems? How could blind peole have nothing wrong with their eyes? What is the unconscious? How does the "talking" cure work? What does psychoanalysis mean? What was the cause of Freud's own fear of traveling on trains? What fears do you have? What causes them?

LESSON 4
Fleming and Florey: Penicillium Mold

Content: As a doctor in the British Army in World War I, Alexander Fleming learned that infection from wounds was killing many men. For nine years Fleming experimented with different chemicals looking for a germ killer. Then by chance he discovered a penicillium mold that killed staph germs. But he was unable to make pure penicillin in large quantities. However, during World War II Dr. Howard Fleming led a program in America to manufacture large quantities of penicillin.

Follow-up: Describe how Fleming found the penicillium mold. How did he use penicillin on his assistant? What problems did Fleming have in making penicillin in the laboratory? How does penicillin help the body to kill germs? Why did America take on the job of producing the antobiotic during World War II? Why should we use antibiotics cautiously?

LESSON 5
Enders, Salk, Sabin: Conquering Polio

Content: In 1954 an experiment with a million and a half American school children was conducted to wipe out poliomyelitis. Some were given a placebo, others were given a vaccine perfected by Dr. Jonas Salk which contained killed polio virus. The vaccine was made possible by the work of Dr. John Enders, whose laboratory had developed a method of growing the virus. Later, Dr. Albert Sabin developed an oral vaccine with weakened live viruses.

Follow-up: Why were two groups used in the 1954 experiment? Why was President Franklin Roosevelt particularly interested in polio research? How did Dr. Enders' work help in the making of the polio vaccine? Describe how the Salk vaccine protects against polio. Why did Salk test it first on children who had had polio? Why is the sabine vaccine used more widely today? Would you like to have been one of the children in the 1954 experiment?

LESSON 6
Transplants: A New Kidney, A New Life

Content: Kidney transplants have been the most successful of all organ transplants. A dialysis machine is used to clean the blood of a kidney patient while he is waiting for a transplant. Use of the machine is time consuming and it is not as effective as a real kidney. Transplants within families have been most successful. Rejection is a serious problem in all transplant operations. Some patients have to wait years before they find a suitable kidney.

Follow-up: What is the function of the kidney? How does the dialysis machine work? Why is a transplanted kidney better than the machine? What can be done to minimize the body's defense system in transplant patients? Read: "New Parts for People" by Nancy Rosenberg and Renven K. Syndermn, W. W. Norton & Company, 1969.

LESSON 7
The Structure of the Atom

Content: The Greek philosopher Democritus said the atom was the smallest thing in the world. For centuries after, few people believed that the atom existed at all. But in the 1800's the English scientist John Dalton proved that elements are made up of atoms which have the same properties. At the end of the 19th century Joseph John Thomson discovered that atoms have within them negatively charged particles--electrons. In the 20th century Ernest Rutherford found the nucleus within the atom. After that many other particles were found within the atom--and now the atomic age is upon us.

Follow-up: Define an atom. What did the Greek philosopher Democritus say about atoms? What important discoveries were made by scientists Dalton, Thomson, Rutherford and Chadwick? Compare the atomic structure to the solar system. How has knowledge about the atom changed the world?

LESSON 8
New Sources of Energy

Content: There is a great demand for energy throughout the world. The basic fossil fuels--oil, gas and coal--are either in short supply or when burned cause excessive pollution. Scientists are searching for new sources of energy. Engineers are talking about floating large windmill generators on the oceans. Some countries have turned the movement of the tides into energy. Electricity is being generated from hot springs.
Houses are being heated by solar energy. The atom is being used and further investigated.

LESSON 9
Computers: Calculations Unlimited

Content: Computers handle information with great speed. Computers are used in many areas of our life--industry, banks, engineering, space flights. Computers control machines that make products; computers set types for printing newspapers and books. Human operators put data into computers and tell the computers what to do with the informtion. In the 1960's, the use of transistors instead of vacuum tubes made computers smaller and more dependable.

Follow-up: What is a computer? How does it work? How are computers used by banks, engineers, astronauts? Why was the transistor so important in the development of computers? Is it right to call computers electronic brains? What can the human brain do that computers can't?

LESSON 10
Weather Alerts: Eyes In The Sky

Content: The World Meteorological Organization has mobilized research vessels, aircraft, satellites, men and equipment for the largest and most complex experiment ever undertaken. The experiment is a detailed space-to-ocean-floor observation of weather and sea conditions centered in the area of the South Atlantic. This tropical region spawns hurricanes and play a crucial role in weather throughout the world. The researchers are also gathering weather data related to disastrous droughts in Africa.

Follow-up: How do instruments help meteorologists forecst weather? Why are forecasters sometimes wrong in their predictions? Why is it important to know the cause of hurricanes and droughts? Is it possible to change weather? Would we want to? Why is the cooperation of many nations needed in the forecasting of weather? Why are meteorologists concentrating their study on the tropics?

LESSON 11
The Revolution in Astronomy

Content: Great developments have occurred in the study of astronomy since 1950. Radio astronomy, quasars, pulsars, x-ray stars, artificial satellites, moon probes, exploding galaxies, cosmic neutrinos were unknown terms twenty years ago. Today astronomers are flying jet planes, shooting off their own research rockets, and even working in space laboratories. This new activity has led to a new mapping of the universe. The Revolution in Astronomy.

Follow-up: What questions do astronomers try to answer? Why were ancient civilizations interested in observing the sun, planets and stars? Why do modern civilizations continue the study of the heavens? Describe the function of: great telescopes, radio telescopes and x-ray telescopes. What information do spectroscopes provide? What are the advantages of an observatory on the moon? How is the study of the universe changing our thinking about the earth?

LESSON 12
Space Probes: Mariners' Voyages to Mars

Content: The U. S. spacecraft Mariner IV flew to Mars in 1965. Since then Mariners VI, VII, IX, and the Russian Mars 3, have photographed the red planet. Pictures have been taken of Martian satellites, dust storms, and surface details. They revealed meteor craters, but no canals or signs of life. A new probe, Viking Mars Lander, will try to determine if the Martian atmosphere and soil have any relationship to Earth's--and if there is any life on Mars.

Follow-up: How did Mars get it name? What instruments aboard the spacecrafts help us make observations about Mars? What did we know about Mars before the unmanned space probes? Should we send astronauts to Mars? Read: "Other Worlds, Other Beings" by Stanley A. Angrist, Thomas Y. Crowell Company, 1973.

LESSON 13
Colonies in Space: The Future

Content: The Science writer Isaac Asimov has proposed a colony on the moon for the following reasons: as we start adjusting to a finite world, we are in danger of stagnation--a moon colony would intensify our technological development; space is the only great physical frontier we have left; to get out into space means that we must first do something with our moon. Self-sufficient human colonies in space could serve as a school for mankind and also proide insurance for the continuity of the human race.

Follow-up: What can be gained from establishing colonies in space? What problems have to be overcome? Would the public be in favor of spending huge sums on this project? Would you be willing to live in a colony on the moon--and never reurn to earth again? Read the science fiction? "Lotus Caves" by John Christopher; "Outpost of Jupiter" by Lester Del Rey; "Red Planet" by Robert Heinlein.

UP TO YOUR EARS

PART I
Introduction: Electronic Music

Much of the music we hear today is electronic. Electronic sounds are used in rock as well as in other kinds of popular and commercial music. Electronic sounds are heard in operas and in symphony concerts. Background music for films and television programs often contains electronic sounds.

Listening to electronic music often requires that we broaden our traditional concepts of what music is. In many cases, melody, harmony and rhythm are not as important as timbre and texture. It is necessary to add many new words to our musical vocabulary.

The meaning and undertanding which children derive from this series of programs will be enhanced if the teacher can reinforce the meaning of the many new terms which will be introduced. Make use of the glossary of terms included in this teacher's guide. In addition, there is a bibliography of additional resources which will aid in developing classroom activities as an outgrowth of the radio series. The bibliography is available by contacting this office.

LESSON 1
Hearing Is Not Always Believing

Overview: What is the sound of one hand clapping? This is not a lesson in Zen, the question helps us start to think about sounds, especially the ones we take for granted. The purpose of this program is to get students to listen for sounds, to be aware of the sounds that surround them at all times, and to recognize those sounds as they become part of a musical form.

Through tape manipulation, sounds which are heard almost every day can be used to create a short musical composition. "Musique Concrete" was the name given to this form by a group of French musicians. Ordinary sounds recorded on tape can be manipulated by playing back at a slower or faster speed than recorded, playing the tape backwards, adding echo, filters, and reverberations, and by editing the original recording.

Follow-up: Encourage the students to list as many diferent sounds as they can, especially those that are part of their everyday lives, and then to describe sounds in words. What sorts of words are needed to describe sounds?

LESSON 2
Strings and Things

Overview: What is noise and what is music? Because of recently composed music we can no longer think in terms of traditional music tones. All kinds of sounds have become a part of the musical material used by composers.

This program will present material to help the bridge the gap between "traditionally" conceived music and those sounds heard in electronic music. Musical examples will show how composers create new sounds by asking musicians to play traditional instruments in new ways. Each of the examples demonstrates many different methods and techniqus of playing acoustic instruments and brings us a little closer to the sounds inherent in electronic music.

Follow-up: Ask students who play instruments to bring them to school and experiment with different ways of producing sounds on their instruments. If possible, record these sounds so that the students will have an opportunity to hear their work and make a personal evaluation.

LESSON 3
Bleeps, Tweets and All That Noise

Overview: The sounds produced by synthesizers seem strange to many people. But with some knowledge of the synthesizer's use and possibilities, a person can begin to understand and appreciate the full capabilities of these sound resource centers.

The three basic concepts of using electronically produced sounds will be presentd. These are the synthesizer as imitator, as innovator, and as an instrument added to others for its unusual tonal qualities.

Follow-up: Ask students to listen for different uses of synthesized sound. Draw their attention to television shows, movies, commercials, and some rock groups. Ask students to describe their responses to the sound and relate them to the reason synthesized sounds were used.

LESSON 4
Watching Music Made

LESSON 5
Seeing Is Believing

Overview: These two programs will be telecast. Make arrangements in advance to view the programs over the South Carolina Educational Television Network. If you have any questions about the availaability of the programs or the location of the television station, consult this office.

Program No. 4 provides students with an opportunity to see and hear a variety of electronic instruments and synthesizers. Program No. 5 is a demonstration of the way a synthesizer and tape recorder can be combined in performance with acoustic insruments, visual arts and dance. It will be helpful to review the following terms before each program: amplifier, oscillator, decay, envelope, filter, frequency, patch cord, mixer, sine wave, sawtooth wave, square wave, triangle wave, white noise. These terms can all be found in the glossary in this manual.

LESSON 6
The Background On Backgrounds

Overview: Electronic music and sound as used for the backgrounds of radio and television commercials, dramatic shows and films is the focus of this program.

Ask the students to suggest the advantages electronic music and sound might have for these purposes. Is it economical or expensive? Has it advantages or is it a fad? Does it grab attention?

For a radio drama production at WHA, a synthesizer was used to create the sound of a taxi cab. What advantages would the synthesizer have in this situation? (Timing stops and starts was one consideration.) For other programs the synthesizer created the effects of wind, surf and clocks chiming.

Follow-up: Background effects for mystery and adventure lots on television often employ the synthesizer. Ask students to pay attention to these as they watch films or television shows. What does the music contribute? What sorts of things does the music do?

LESSON 7
I Hardly Recognized You, What Happened?

Overview: This program is about the use and manipulation of non-electronic (acoustic) sounds as souces for electronic music (Mosique Concrete). It demonstrates, through the use of tape manipulation and other electronic procedures, how sound can be changed in order to produce completely new sonorities. Work will be produced on an average reel-to -reel tape recorder of the type found in many schools. The students will be urged to create their own music using the methods described.

Ask students who have access to tape recorders to bring them to school and compare the capabilities of each. How many playback speeds does each have? What are the possibilities of four-track recorders compared to full-track recorders? What can the studer ts do to take advantage of the capabilities of this variety of machines? Can the machines be connected to permit "mixing" of effects? Gather instruction books for the recorders, and obtain a handbook on tape recording from your local audio dealer. Help the students familiarize themselves with the terminology of tape recording. Gather your questions and ask the local audio dealer to visit the classroom for further instruction and clarification of techniques. If he is willing, ask him to demonstrate for you the difference in reproduction quality of the various recorders.

Follow-up: Encourage students to take recorders out into the field and capture sounds to work with. Let one student play back his recorded sounds and others name the sources of the sound. Is this sometimes difficult?

Those who seem interested should be urged to compose something. Do send tape recordings of these works to the staff of this series for possible inclusion in a later program.

LESSON 8
I'm Out of Ink—So What!

Overview: For the most part, electronic music is conceived in the mind and on tape as opposed to the traditional concept of in the mind and on manuscript. This method of sound realization readily lends itself to student creativity because there is less need for formal notational knowledge.

Developments and improvements in tape recorders have made "new sounds" in music possible. Multi-track machines can store eight or sixteen separate tracks of information. Thus each instrument could be assigned a track and recorded individually. During the final "mix-down" each track is controlled separately, permitting adjustments to volume, filters, echo or reverb effects. In working with a synthesizer, a multi-track recorder is essential because the synthesizer is monophonic: it cannot play chords. A composition is created by recording each effect on a track and building up or combining effects through trial, playback evaluation and adjustment.

It's occasionally awkward, but amatuer tape recorders can be used to compose in the same way. A stereo tape recorder will store and play back two tracks of informaton. By interconnecting tape recorders, mix-downs and combinations can be achieved.

Follow-up: Encourage the students to experiment and share their tape recorded creations with the staff of this series.

LESSON 9
Look What They've Done To My Song

Overview: One of the uses of the synthesizer which interests some musicians is the reproduction of compositions written for conventional instruments. Two of the popular albums in this area of electronic music were "Switched-on Bach" and "The Well-tempered Synthesizer," but new recordings are being released all the time. Mussorgsky's "Pictures at an Exhibition" is a fairly recent example. Watch for others.

Obtain an original and a synthesized record of the same piece and play them for the students. Ask the class to compare the two versions. What is different? Ask students to compare their total impressions as well as their reactions to small segments.

Why would musicians be interested in reproducing old music on such modern intruments? Is it a misuse ofnew technology to use it for older musical forms? What does the success of the record "Switched-on Bach" suggest about "old" music? Would all compositons remain interesting when translated to the synthesizer? What about the reverse: would works composed for the synthesizer be as interesting played on traditional instruments? Or isn't that possible in all cases?

Follow-up: It isn't only the "classical" composers who have been reproduced electronically. Some of America's popular songs have also been synthesized. It would be interesting for the class to hear old and new versions of a pooular song and have the opportunity to discuss how this mulsic stands up to reinterpretation as compared, for example, to Bach.

LESSON 10
Circuits Music

Overview: The synthesizer's creative use of sound potential is presented here. Works by some of the leading composers of today will be played.

All composers are creators, but some are more fascinated by innovation than others. When Leo Theremin demonstrated the first electronic musical instrument in 1920, it did not immediately change the world of music. He toured America with the Theremin in 1927 and created a great deal of interest in it. Joseph Schillenger and Edgar Barese used the instrument in compositions, and Niclos Rosza found it appropriate for the background music of two film classics, "Spellbound" and "Lost Weekend." The ondes musicales was a technical improvement over the Theremin for a keyboard could be used with it. Arthur Honnegger in Europe and Samuel Barber in America are the best known of the composers who used this instrument.

It was only in 1955 that RCA demonstrated the first synthesizer. Twenty feet long, seven feet high, containing fifteen hundred tubes, it was built at a cost of a quarter of a million dollars. Today, a simple synthesizer can be purchased for under six to eight hundred dollars and hundreds of composers are at work trying to define the uses of it. Time will be needed to sort out the impact and permanence of this experimentation, but it's exciting for music consumers to listen as composers search for the limits of this new expression.

LESSON 11
Strangers Become Friends

Overview: More and more we find that electronic music is being used in conjunction with conventional instruments. Tape is used as an integral part of compositions for band and orchestra, as well as small groups and solo performers. In this program the wide variety of combinations will be explored.

LESSON 12
You Wouldn't Be Able To Tell One If You Saw One

Overview: American composers and their electronic music will be the focus of this program.

There are so many new developments going on in the world of music that it's difficult for even the dedicated to keep well informed and up to date. Fortunately, because of wide consumer interest in recorded music, several magazines devoted to the subject are readily available. Have the students check around town for any of the following: Perspectives of New Music, Rolling Stone, Downbeat, Hi-Fidelity, Stereo Review, Billboard.

Follow-up: Introduce students to music criticism by sharing record reviews with them. Ask them to discuss the value of this sort of commentary in their own record shopping.

Perhaps your local record dealer would be willing to share with the class the decision making involvd in maintaining an inventory of records for the buying public in your area. Make a list of records the students might shop for, including some of the new ones you've heard on this series, and ask the dealer how they might be obtained. Which printed sources of information does the record dealer use in buying stock. Do the dealer's decisions affect or reflect the American musical scene? To what extent can today's music dealer influence what American will be listening to in the future?

LESSON 13
Who Are Those People Over There?

Overview: Today's program will feature composers of other countries and their electronic music.

Not too long ago, even countries that shared western musical traditions might have distinct musical preferences. Today, electronic communications have bridged the time, distance, and cultural gaps between countries. What is new in Tokyo one moment can be simultaneously new in San Francisco and New York. Instant communication has tended to break down cultural differences and musical habits. Additionally, America is not the only source of electronic technological invention, although, because of consumer interest, new improvements and developments are almost immediately available worldwide. Therefore, students will find the music played in this program less strange to their ears than the traditional music of the areas represented.

LESSON 14
Tomorrow Is Your Day

Overview: This entire program is devoted to the playing of student compositions.

LESSON 15
Puttin' It All Together

Overview: Electronic music and folk music are both "alive and well" as they co-exist in the 20th century. In today's program, we'll hear how each of these two styles has influenced the other..... how each has borrowed musical ideas and sounds from the other. The results? "Electronic/Folk" and "Folk/Electronic"

Some Recorded Resources:

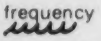
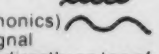
Earl Scruggs Performing With His Family and Friends. From the soundtrack for the NET television special. Columbia C 30584.

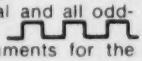
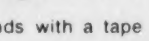
New Morning. Bob Dylan singing with electronically amplified instruments. Columbia KC 30290

Sounds of New Music. A collection of electronic music styles and devices. Folkways FX 6160.

Switched-on Country. Rick Powell playing country music on the Moog synthesizer. RCA REcords CAS-2398.

Glossary of Electronic Music Terms

ACOUSTIC INSTRUMENTS—instruments which can produce sound without the aide of electricity (trombone, drums, violin, flute, etc.)
AMLIFIER—a device used to increase the strength of a sound signal
AMPLITUDE—the loudness (Maximum strength) of a sound wave
ATTACK—the beginning of a sound or signal
AUDIO GENERATOR—an electronic device that produces complex signals (waves) other than sine waves
AUDIO OSCILLATOR—an electronic device that produces fundamental signals or sine waves
DECAY—the end of a sound or signal
ECHO—the repetition of a sound usually at a lower amplitude
ELECTRONIC INSTRUMENT—an instrument which depends on electricity to assist reproducing a sound
ENVELOPE—amlitude characteristics that determine the attack, sustain level, and decay rate of a sound or signal
FEEDBACK—the feeding of an output signal back into a tape recorder to produce an echo effect
FILTER—a device that permits only selected frequencies to pass through it at full amplitude
FREQUENCY—the number of vibrations per second (these vibrations usually determine pitch)
GAIN—the amount or degree of amplification of an electronic device
HARMONIC—an overtone or frequency present (in addition to the fundamental) in complex sounds or waves
MIXER—a device for combining or mixing several signals together
MULTI-TRACK TAPE RECORDER—a tape recorder that uses four or more sound paths on the tape at one time
MUSIQUE CONCRETE—music composed from real sounds(nonelectric) and processed with a tape recorder
OSCILLOSCOPE—a device which makes it possible to "see" sound signals on the screen of a cathode ray tube
OSCILLATOR—an electronic instrument which produces periodic signals
PATCH CORD—a cord with plugs at each end used to connect devices
REVERBERATION—repetitions of a sound that are so closely spaces in time that they cannot be distinguished individually
SAWTOOTH WAVE—a signal consisting of a fundamental frequency and all harmonics 
SINE WAVE—a fundamental frequency (has no harmonics) 
SIGNAL GENERATOR—the source of a sound or signal
SOUND-ON-SOUND—a method of recording a sound directly on top of a previously recorded one

SOUND-WITH-SOUND--sounds recorded on separate tracks or paths on the tape, but played back together at the same time
SQUARE WAVE—a signal made up of a fundamental and all odd-numbered harmonics 
SYNTHESIZER—a set or group of electronic instruments for the production and control of sound
TAPE LOOP—a length of tape with its two ends spliced together to form a continuous loop
TAPE MANIPULATION--a process of altering sounds with a tape recorder by changing speed or direction
TIMBRE—the tone color or quality of a sound. (It is dependent upon the harmonic structure of a signal or a sound.)
TRIANGLE WAVE—a signal containing no even harmonics 
WHITE NOISE—a signal that contains all audible frequencies. (It sounds somewhat like escaping steam.)

Introduction: Folk Music

What is Folk Music?

It is music that people--common people--feel is worth preserving by word of mouth. It is an ORAL TRADITION.

Folk music reflects the traditional customs, beliefs, tales, saying, songs, dances and history of a people.

There is traditional folk music--music which has traveled through time with the peoples of the world; and contemporary folk music which is being created by everyday people today. Much of this contemporary music is in traditional styles, but speaks of life in twentieth century terms.

In America, folk music is based primarily on two traditions; the British Isles and the West African. Each tradition has influenced the other as they "grew up" together in the New World.

What are the characteristics of the folk VOCAL style?

The British Isles folk song is traditionally sung solo and unaccompanied. The West African is largely a group activity--often with a leader raising the song answered by a chorus.

In both of these traditions, we find vocal techniques being used such as: 1) nasal, pinched, straight tone; "natural" voice; 2) falsetto voice (high "false" voice); 3) "feathering" and sliding at the ends of phrases; and 4) embellishments added around the melody --improvising.

Each folk song exists in many different variations because it is molded and shaped by a singer's feeling and singing style. Sometimes changing the names and places in a song brings it closer tohome. Words and tunes often vary because of a singer's forgetfulness! You might say that there are as many different versions of a folk song as there are singers.

Each folk singer develops a distinct vocal style of his own. He makes a song his own.

Sometimes, but not always, folk singing is accompanied by instruments.

Folk song types include: ballads--songs that tell stories; functional songs--which often match the rhythm of a special activity; and lyrical songs--which express a feeling or mood.

What are the characteristics of the INSTRUMENTAL style?

In both the African and British traditions, music made by instruments is played primarily for dancing.

Out of necessity "homemade" instruments are used, such as kazoo, bones, spoons, washtub bass, washboard, jugs, jaw harp, etc.

Traditional folk instruments include fiddle, banjo, bagpipes, dulcimer, guitar, zither, autoharp, mandolin, harmonica, accordian, concertina, and penny whistle.

A most important "sound" characteristic is sthe DRONE. This is most evident in the music of the bagpipe, but is also heard from the fiddle, dulcimer, banjo, jaw harp and mouth bow.

Another "sound" characteristic is the use of diatonic scales known as MODES. These scales, being different from our regularly used major and minor scales, give many folk melodies their "strange" sound.

In what SPIRIT or with what ATTITUDE is folk music PERFORMED?

The most important question leads us to the key in understanding the nature of folk music. A folk song is played or sung

To express a feeling;
For enjoyment;
Just for the sake of the song.

ABOUT THESE FOLK MUSIC PROGRAMS:

Children of all ages should have the freedom and opportunity to create music--to sing a song or play a simple instrument, alone or with friends, just for the sake of the song.

Too often, in formalizing a child's musical participation and performance, the spontaneity and love of making music for the joy of it is lost.

It is hoped that these sessions of folk music will not only heighten a child's awareness of some of the songs and of his American and Wisconsin folk heritage, but that he will be encouraged to sing his own songs, make and play his own instruments, and find his own folk music heritage in his community, his family and himself--JUST FOR THE FUN OF IT!

Manual Helps For You:

Some of the programs will require preparation beforehand. Please consult each program in this manual.

Children will occasionally be asked to actively participate in a prog.am by singing or playing their "handmade" instruments. Please note the "Before the next program" reminder.

We urge you to utilize the "You Can Do It" projects. Hopefully, through these projects children will create instruments for their own SKIFFLE BAND!

LESSON 16
Folk Music Is . . .

Overview: This program attemps to make children aware of their own personal relationship to folk music. Folk music is "everyday music" made for and by everyday folk--like you and me.

For this lesson you need these items: 1)Instrument: The Kazoo and Banjo; 2) Project: Making Comb-Kazoo; 3) Song: "My Bonnie."

Before the next lesson:

1. Familiarize the children with the songs, instruments and projects to be used in Program 17.
2. Remind the children to bring their COMB-KAZOO so that they can play along with us.

LESSON 17
Swing Your Partner

Overview: Settlers in America brought with them the folk dances as well as the folk songs and instruments of their native countries. These included singing games, play-party, circle, and square dances as well as the polka, schottische and mazurka. We wish to share with you some of these dances and the folk songs and instruments traditionally used to accompany them. **This program will be telecast. Do make arrangements in advance to view the programs on a station of the South Carolina Educational Television Network.** If you have any questions concerning this telecast, plaese contact the Office of ITV/Radio.

For this lesson you need:

1. Five songs: "Shady Grove," "Old Joe Clark," "Cindy," "Bile The Cabbage Down," "Goin' to Boston."
2. Instruments: Banjo and Fiddle
3. Project: Making and Playing Spoons (and Bones)
4. Children should have their combs and paper kazoos

Before the next lesson:

1. Discuss such occupations as lumbering, railroading, mining, farming, shipbuilding, wagonmaking, etc., in terms of "yesterday" and "today."
2. Familiarize the children with the songs and project to be used.
3. A few days before the program remind the children to bring their spoons or bones for Program 18.

LESSON 18
I've Been Workin'. . .

Overview: This program deals with some of the folklore associated with lumberjack, railroad, river and mining songs. In functional work songs--those which set up or follow the rhythm of the job being done--the work sounds often become an "instrument," i.e., hammer, ax, saw, etc.

For this lesson you need:

1. Visuals of the songs
2. Project: "Making and Playing the Washtub Bass"

Before the next lesson:

1. Sing "Oleana" and "The Marvelous Toy"
2. Duplicate and distribute the "Skiffle Band" and "Washboard" visual

LESSON 19
Folk Song Laugh-In

Overview: Most people like to laugh. Many folk songs can make us do just that--laugh. Some tell a funny story about something, someone or someplace. Some humorous folk songs are full of satire, others have a "tongue-in-cheek" quality.

The songs in today's program also illustrate the American's ability to laugh at himself and find the lighter side of even the darkest circumstances. A marvelous trait!

For this lesson you need:

1. The songs "Oleana" and "The Marvelous Toy"
2. The "Skiffle Band" and "Washboard" visual

Before the next lesson:

1. Try singing "Woke Up This Morning"
2. Talk over the "You Can Write a Song" project with the children. If any wish to try it, be sure a tape recorder is available for their use.

LESSON 20
War and Other Social Ills

Overview: Throughout history it has been through folk songs that concerns and feelings of the common man have been most openly expressed.

Concerns, anger and frustration over war and other social problems are found in these American folk songs.

For this lesson you need:
1. The song "Woke Up This Morning"
2. Visual of the "Bagpipe"

Before the next lesson :
1. Tune your autoharp(s)
2. Sing and play the autoharp on "Hush, Little Baby". Let as many children as possible play.

LESSON 21
Children's Songs

Overview: The folk songs written today for and about children have the same themes as those written "yesterday"; lullabies, play songs, game songs, toys, etc. You and the children may participate in this program by singing and playing "Hush, Little Baby" with the autoharp.

For this lesson you need:
1. The song "Hush, Little Baby"
2. Visuals of the "Zither" and "Autoharp" project
3. All the TUNED autoharps available

Before the next lesson:
1. Try singing the chorus of "Ramblin' Boy."
2. Encourage any child who has a guitar to try the "Playing the Guitar" project.

LESSON 22
Travelin' On

Overview: People on the move--going down the road, on a train; in a boat--most of them lonely and longing for home.
The songs of these ramblers, travelers, gamblers, rovers and hobos express their hardships and feelings as they're "travelin' on."

For this lesson you need:
1. The song "Ramblin' Boy"
2. The visuals of the "Guitar"

Before the next lesson:
1. Sing "Amazing Grace" (with autoharp)
2. Spend some time discussing the possibility of having a "Folk Music Festival" in your classroom or school. It could be a very rewarding event and could involve every child in some way.

LESSON 23
Amazing Grace

Overview: Spirituals and church hymns are some of the oldest and best loved folk songs in our country. These religious folk songs have brought comfort and hope to many Americans.

Because of its gentle, peaceful voice, the mountain dulcimer is a favorite instrument for accompanying church hymns, such as "Amazing Grace."

For this lesson you need:
1. The song "Amazing Grace"
2. The visual of the "Mountain Dulcimer"

Before the next lesson:
1. Sing "Down in the Valley" (use autoharp or guitar, if possible)
2. If the "Lumberjack" project seems feasible, discuss it with the class. And, even though you might not be able to make them at school, often a daddy at home would be interested !

LESSON 24
Songs of Love and Courtship

Overview: Songs of love and courtship are numerous in any song style, but especially in the folk song style. Some love songs have a happy ending, many do not. Some are humorous, some sad.

A variety of courtship and love ballads wil be heard in this program.

For this lesson you need:
1. The song "Down in the Valley"
2. The visual of the "Mandolin"

Before the next lesson:
1. Sing "Worried Man Blues" with the children.
2. If a child has a harmonica, or if you have any available at school, try to "Play the Harmonica" project.

LESSON 25
Singin' the Blues

Overview: We all feel like "singin' the blues" sometimes. The Negro song style called the "Blues" has had a great influence on the folk songs and folksingers of our country.

Some musical characteristics in both vocal and instrumental blues are: sliding from one pitch to another; "bending" a note by intentionally singing it a little flat; improvising around a tune; adding ornamentation to a melody; and using a "blues" scale which flats "mi," "ti" and sometimes "sol" of the major scale.

The songs heard in this program will illustrate these musical characteristics.

For this lesson you need:
1. The song "Worried Man Blues"
2. Visual of the "Harmonica"

Before the next lesson: Discuss with the children the idea of becoming a Junior Historian (see Program 25 Project). They could begin by collecting musical history, songs, instruments, taped folk performances, etc. then move into other areas of interest.

LESSON 26
Songs of Rivers, Lakes and Seas

Overview: The waters of our country, and especially of our state, have always provided American with work, transportation and recreation. Today we'll travel on some of those waters and take you with us!

For this lesson you need: The visual of the "Accordian" and "Contertina."

Before the next lesson:
1. Sing "Goober Peas" and "Bile Them Cabbage Down" (from Program 2)
2. Explore the "Mouthbow" project. Point out the relationship of this instrument to the Jaw Harp (also called "juice harp" and "Jew's harp").

LESSON 27
Food For Song

Overview: Since Americans have always eaten, they have always made songs about this topic. Many of them are humorous. Today's examples will either make you hungry or laugh--or both!

For this lesson you need:
1. The song "Goober Peas"
2. The visual of the "Mouth bow"

Before the next lesson:
Next week's program should be of great interest to the children. It will be a broadcast of songs, instrumental performances and other creations of our listeners—the children.

You might want to make a tape recording of this program, so have the tape recorder handy.

LESSON 28
YOU DID IT!

Overview: YOU did it--you wrote songs, made instruments, wrote reports on your folk music performances, collecting, taping and festivals.

Today these creations will be shared with all our listeners.

For this lesson you need: A tape recorder, if you wish to record the program.

Before the next lesson:
1. Sing "Old Blue"
2. Practice "whistling" some folk songs--sing a verse, then whistle a verse.

LESSON 29
Critter Songs

Overview: Americans, especially those who live in rural areas, live with animals every day. Some are tame pets, others are wild.

This close association of man and "beast" has led to the creation of many folk songs concerned with "Critters." We'll hear some in this program. For this lesson you need:
The song "Old Blue".

Before the next lesson:
1. Review all the songs from earlier programs.
2. Gather together all the folk instruments--homemade or otherwise--for the children to practice (with the songs) in preparation for the next broadcast!

HAVE FUN!

LESSON 30
Folk Music—Just For Fun

Overview: Today everyone gets into the act. We'll sing and play songs from earlier programs, and YOU will sing and play with us.

For this lesson you need:
1. All the songs from earlier programs.
2. Any and all folk instruments that the children have or have made.
3. Be ready to participate--Just For Fun!

WEEKLY NEWS SUMMARY: NEWS-LINE

This new series is designed to answer the need expressed by teachers and students for a specially designed radio news service for in-school use by junior/senior high school students.

The weekly NEWS-LINE presents a summary of the "key" news stories of the preceding week from international, national and state happenings prepared in a fresh, informative and relative manner for high school students. Foreign names and places are defined, as are new and complex events, problems or situations. A full-time reporter produces the program which airs each Friday by using news-wire services, live interviews, other sources for obtaining print and actuality (real voice) reports.

Note: It is strongly suggested that teachers or librarians (media specialists) audio record this weekly series for re-play and study during the week to obtain maximum effectiveness. An additional note: news programs similar to NEWS-LINE have also been used effectively by other schools throughout the country as a program broadcast over the in-school public address system.

WEEKLY SOCIAL STUDIES NEWS: IT'S YOUR WORLD

It's Your World is a weekly companion news program to NEWS-LINE. However, its thrust is not in the "hard news" of the week, but more on feature type reports dealing with subjects and events more closely related to happenings in the world and nation that directly affect our lives.

It's Your World leans heavily on social studies related stories obtained as excerpts from National Public Radio programs, such as All Things Considered and from other sources - including "live actualities" obtained by the program's full-time news editor. The reports are broadcast weekly on Wednesdays.

Note: It is strongly suggested that teachers or librarians (media specialists) audio record this weekly series for re-play and study during the week to obtain maximum effectiveness. An additional note: news programs similar to *It's Your World* have also been used effectively by other schools throughout the country as a program broadcast over the in-school public address system.

WE'RE ALL EARS

PART I.
LESSON 1
Sound Is All Around You

Overview: Show pictures of a cat, an automobile, a telephone, a piano, a doctor, a jet plane, and a vacuum cleaner. Discuss the sounds each one makes. Just before the program, pass out pictures to some of the children. The children learn about the difference between hearing and listening. They will be asked to follow directions in a little song about ears. A "sound story" about a little boy who lives in the city is told. Listeners are asked to identify the sounds in the story.

After the broadcast:

1. Discuss the program.
2. Take the children on a "sound trip" in the school and around the neighborhood.
3. Make a bulletin board of objects which make sounds at home, in school, on the street.
4. Introduce a "sound box" for the classroom. Have the children contribute objects which make various sounds.
5. Play sound guessing games in the classroom. The children can close their eyes, try to identify sounds make by the teacher or the voices of their classmates.

LESSON 2
Animal Sounds

Overview: Show pictures of the following animals: a dog, a cat, a bird, a lion, a cow, a house, a rooster, a hen, a goose, a sheep, and a bear. Discuss the animals and the sounds they make. Allow children to volunteer imitations of animal sounds. Ask the children to name animals commonly found in the city. Discuss the homes of animals. For example, a bird lives in a nest, a cow lives in a barn. The children listen to a variety of animal sounds and are asked to identify them. Some of the animal sounds will be repeated while the children respond with movement and sound in the classroom. The story "Ask Mr. Bear" by Marjorie Flack is told.

After the broadcast:

1. Dramatize the story "Ask Mr. Bear."
2. Tell the class other stories about animals and encourage dramatization with animal imitations. Well known fairy tales and African animal legends are suitable for this purpose.
3. Develop flannel board stories and bulletin boards based on animals and animal stories.
4. Take a "sound trip" to the zoo.

LESSON 3
Loud and Soft

Overview: Discuss loud and soft sounds. The teacher can demonstrate by saying very softly, "I am speaking very softly", and then saying in a loud voice, "I am speaking very loudly." Have the children join in. Listen to the sounds in and around the classroom. Make a list of sounds that are loud and another list of sounds that are soft. The children listen to discriminate between loud and soft. They are asked to respond to loud sounds by stamping their feet loudly and to soft sounds by clapping their hands softly. Loud and soft voices are demonstrated, and listeners learn when loud and soft voices are appropriate.

After the broadcast:

1. Encourage use of audible voices in classroom activities.
2. Play an imaginary ball game. The children "throw" their voices while they pantomime throwing an imaginary ball across the room to another child who "throws" his voice and the "ball" back.
3. Role-play situations requiring loud and soft voices: for example, visiting a hospital, working in the library, playing baseball, warning someone of immediate danger, being a circus barker.

LESSON 4
High and Low

Overview: Discuss the concepts of high and low as they relate to sound. If possible, demonstrate with high and low notes on a piano. The children hear high and low sounds. They are asked to discriminate and respond with appropriate physical movements. A story about a little dog and a lady soprano is told. A number of high and low sounds are heard in the story.

After the broadcast:

1. Discuss the story heard during the program and have the class dramatize it.
2. Talk about objects in school, at home, in the street which make high and low sounds.
3. Arrange choral speaking selections for high and low voices.

LESSON 5
Let's Take A Ride

Overview: Show pictures of various mens of transportation including cars, trucks, buses, motorcycles, spaceships, trains, boats, planes. Encourage the children to relate personal experiences with travel. The children hear and identify various transportation sounds. They are invited to take some imaginary rides on several vehicles.

After the broadcast:

1. Pantomine and role-play different types of transportation.
2. Read stories and poems about transportation and transportation sounds.

LESSON 6
Busy, Busy, Busy

Overview: Show pictures and discuss the sounds of people and machines at work. Point out various work sounds heard in the city: drills, steam shovels, cash registers, typewriters. Discuss work sounds in the home. Let the children tell about work members of their family do and the sounds they make while at work. The children listen to identify various work sounds. They act out the motion and sounds of several different machines and people at work.

After the broadcast:

1. Have the children act out various work activities while the rest of the class guesses the activity.
2. Read stories and poems about people and machines at work.

LESSON 7
One, Two, Three, Go!

Overview: Talk about the sounds and fun heard in school, in the street, at home, in playgrounds and amusement parks. Discuss favorite games and sounds heard when they are played. Have the children listen to interpret a variety of fun sounds. They pantomime some game activities in response to the sounds. They are asked to discriminate between play sounds and work sounds.

After the broadcast: Role-play various situations involving fun activities. Include imaginary trips to a ball park, an amusement park, a birthday party, the circus, the beach.

LESSON 8
Jump and Jiggle

Overview: Using a drum, tap several different rhythms. Have the children imitate the beat by clapping their hands or tapping on tablets or desks. The children learn about the concept of rhythm. They respond through movement to African and Indian drums, sound and contemporary music. Encourage large body movement and free use of space--the entire room if possible.

After the broadcast:

1. Have individual children tap out rhythms on a drum while other children respond to the rhythm with movement.
2. Use rhythm instruments to accompany musical recordings.

LESSON 9
Rhyme Time

Overview: Stimulate interest in rhyming words by making simple two-line jingles about things or people. For example, "Ruth likes to play on a sunny day." Ask the children to listen for the words that sound alike. During the broadcast, the children listen to identify rhyming words. Several different rhyming games are played requiring reponse in the classroom. Several songs are heard, including one by the Beatles.

After the broadcast:

1. Have the children make up original rhymes and display them on a bulletin board.
2. Recite familiary nursery rhymes and ask the children to provide the rhyming words.
3. At various intervals, play a rhyme discrimination game. For example, say three words -- hall, ride, ball -- and ask the children to choose the word that doesn't rhyme.

LESSON 10
Follow Me!

Overview: Play "Simon Says" with the class. Whenever possible, give a series of directions of individual children to follow. Make the list of directions longer as children develop greater competency. Immediately before the program, have each child equipped with a blank sheet of paper and black and primary color crayons. The children learn to follow various kinds of directions. Verbal directions, music and sound are used. Listeners learn to concentrate on directions while hearing extraneous distracting noises.

After the broadcast:

1. Continue to emphasize listening to follow directions using brief daily drills.
2. Role-play the "restaurant game." The "customer" orders several kinds of food and the "waiter" brings the food in the corresponding order. Pictures of food can be used for props.

LESSON 11
Do You Remember?

Overview: Tell very short, simple stories and ask questions about story details. Cumulative folk tales and refrain poetry containing repetitive parts or phrases may be told or read. The children listen for sequence and join in on the repetitive phrases or refrains. The children listen to recall details in games and stories. They are asked to remember sequences of sounds and words. Mixed-up stories and completion of story parts stimulate increased auditory memory.

After the broadcast:

1. Continue to use devices introduced on the program to improve listening for recall.
2. Have individual children pantomime a series of related activities. Members of the class describe the pantomines in corresponding order.

LESSON 12
Interpreting Oral Descriptions

Overveiw: Play simple riddle games. Have children guess names of objects after listening to descriptions of the objects. Describe weather, places, and people, have children guess what is being described.

After the broadcast:

1. Continue to play riddle games.
2. Encourage children to describe personal experiences, events, places, radio and TV programs.

LESSON 13
Fact or Fancy

Overview: Discuss the difference between real stories and stories in which imagined events take place. Give examples, using brief sentences at first. For example, "The cow jumped over the moon" and "The cow gives us milk." The children listen to sentences, stories and songs and are asked to distinguish between real and make-believe situations.

After the broadcast:

1. Have the children make up their own real and make-believe stories.
2. Develop a tall story bulletin board based on the children's make-believe stories.

LESSON 14
What Does It Mean?

Overview: Play interpretive word games. For example, "I am thinking of a word that tells how you feel when you've been running playing for a long time" (tired). Also, give single words and have children supply the opposites. The children listen to interpret the meanings of words, songs and stories. They help us complete stories and provide titles. They listen to interpret mood in voice and music.

After the broadcast:

1. Continue to play interpretation word games.
2. After listening to records, stories, films, or filmstrips, discuss character, mood, plot, sequence, and the main idea conveyed.
3. Plan for pantomine and dramatization of stories in the classroom.

LESSON 15
Once Upon A Time

Overview: Use books, records, filmstrips and films to stimulate interest in listening to stories and poetry. The story "Pierre" by Maurice Sendak is told. We discuss the story and ask the children to send in pictures which illustrate the story.

After the broadcast:

1. Have the children illustrate the story "Pierre"
2. Dramatize the story in the classroom.
3. To stimulate interest in listening to stories, allow children to bring books home to share with their families.
4. Plan a trip to the library.

PART II.
LESSON 16
More Sounds Around You

Before the broadcast: Review the meaning of listening. Emphasize that listening requires both thinking and hearing. Discuss sounds heard in shool, in the neighborhood, at home, in the classroom.

During the broadcast: The children are introduced to Sam the Sound Effects Man. He carries a sack filled with wonderful sounds. Students hear the sounds and try to identify them. The also hear a story in sound.

After the broadcast: Play some sound identification games. The children close their eyes while one child makes a sound. Then volunteers try to guess the sound. Children can also try to guess the voices of classmates in the same manner.

LESSON 17
We're Going To The Zoo!

Before the broadcast: Have the children tell about their visits to the zoo. Discuss the animals. Describe the way they look and sounds they make. Talk about sights, sounds, smells and tastes at the zoo. Encourage children to tell personal zoo anecdotes.

During the broadcast: The children join us on a class trip to the zoo. They are asked to identify a number of animal sounds. They hear several amusing songs about animals.

After the broadcast: If possible, arrange a class trip to the zoo. Back in the classroom, encourage children to imitate the sounds zoo animals make and to act our movements of various animals.

LESSON 18
Who's Talking?

Before the broadcast: Tell the children that they are going to play a very interesting listening game. Therefore, they should be prepared to listen carefully to many different voices.

During the broadcast: Listeners hear a variety of people talking or singing. People in different professions, familiar people, and famous people from television and the movies are heard. Students are asked to judge "Who's Talking."

After the broadcast: Have the students pretend to be people in various walks of life, listening students try to guess who's talking.

LESSON 19
Just For Fun

Before the broadcast: Tell the children they will hear many different sounds of fun. Ask them to name all the circus performers they can think of. Have a few volunteers act out circus performers.

During the broadcast: Children are asked to identify the sounds of several types of ball playing. They are treated to some very funny "Knock Knock" jokes. They pantomime circus performers during the program. They hear a song filled with jokes about animals. They also hear a song about a "Marvelous Toy."

After the broadcast: Have the children recall the "Knock Knock" jokes heard during the program. As them to contribute their own "Knock Knock" jokes. Have individual volunteers pantomime various circus performers.

LESSON 20
You Own Poem

Before the broadcast: Tell students that they will hear children from a second grade class read their own poetry. The poetry deal with a wide range of subjects.

During the broadcast: A group of school children visit WE'RE ALL EARS. They read their own poetry on the air. The poems deal with such subjects as: snow, the seasons, fear, loneliness, dreams, bananas, ketchup, water fountains, happiness, wishing and wondering. Listeners are asked to consider their own thoughts and feelings on these subjects while they listen.

After the broadcast: Have the children express their own thoughts and feelings in poems and stories.

LESSON 21
Sing A Song

Before the broadcast: Discuss music with the children. Ask them about their favorite songs and their favorite performers.

During the broadcast: Students hear the following: The Carpenters--"Sing a Song", Simon and Garfunkel -"Feelin' Groovy"; The Beatles--"Octopus Garden", Harry Nilsson-"The Puppy Song";Sesame Street-"Tu Me Gustas and The Arm" The children are asked to listen for content, melody and mood in the songs. They are also invited to participate.

After the broadcast: Encourage the children to bring favorite records from home to share with the rest of the class.

LESSON 22
Time To Remember

Before the broadcast: Have the children repeat several series of numbers after you. Tell jokes and have children repeat them. Tell simple stories and ask children about the story details. Talk about the importance of remembering accurately.

During the broadcast: The children listen to remember details in stories, songs, and games. They recall details in sequences of sounds, words, and numbers. The importance of accurate remembering and reporting is emphasized.

After the broadcast: Continue to use the games heard on the program to improve listening recall. Extend attention span with memory games and activities whenever possible.

LESSON 23
In The Right Order

Before the broadcast: Discuss the concept of sequence with the students. Explain that almost everything in life depends on logical sequence. Talk about dressing oneself in the morning. For example, do we put shoes on before socks? Discuss the normal cycles of night following day, the seasons following each other in a fixed pattern, etc.

During the broadcast: The children learn what sequence is. They hear some sequential sound stories, are asked to complete unfinished stories, to repeat sequences and follow a sequence of directions.

After the broadcast: Continue the language activities suggested during the program. Have students organize in proper sequence scrambled sentences, poems, and stories. The class can also create cumulative stories. Each student can tell what happens next.

LESSON 24
Riddle Me This

Before the broadcast: Let the children tell their favorite riddles. Explain that riddles are a good way to practice listening because you must think and pay attention to details in order to guess the correct answers to riddles.

During the broadcast: The Little Grey Man visits WE'RE ALL EARS. He is looking for his riddle box. Janet finds the box for him and they become friends. The decide to use the riddle box to play riddle games with the listeners.

After the broadcast: Encourage the children to write their own riddles.

LESSON 25
Tell Me A Story

Before the broadcast: Tell the children they should be prepared to use all their listening skills for this program.

During the broadcast: The children hear the gable, "A Dog And His Bone." They are then asked to answer questions about the fable. Next the children hear the song, "Puff, The Magic Dragon." They are asked to listen to the story in song. Finally, they are asked to participate in a modern ecology fable about a man, a flower, a butterfly and a lion. Emphasis is placed on listening for comprehension throughout the program.

After the broadcast: Have the children act out the story heard during the broadcast. With costumes, the ecology fable would be a suitable assembly program. Encourage listening for comprehension at all times.

WHATCHA SEE IS WHATCHA GET

LESSON 1
Consumer? What's That?

Summary: This program helps the listeners become aware that teenagers are important consumers. They are urged to be "smart" when shopping and advised to look carefully before buying! Seven examples of consumer rules are given in a humorous manner, showing teenagers making unwise purchases.

Objectives: Students should be able to: Tell how important a teenager is, as a consumer; identify the role of consumers in our economic system; identify the psychological factors which influence consumer decisions; and relate consumer education to consumer competence.

Vocabulary: product, guarantee, services, reliable, quality, consumes, inferior.

Before the lesson: Ask students if they know how much money is spent by teenage consumers each year. Discuss what kinds of purchases are made by teenagers. Ask of what things do teenagers need to be wary to avoid being unwise consumers.

After the lesson: Have a class discussion concerning this program. Encourage pupils to relate any "shady deals" in which they have been involved or know about. Ask students to write a short story of a personal experience, or one about which they've heard concerning an unwise consumer.

LESSON 2
The Devil Made Me Buy It

Summary: Scenes in a supermarket, around a family's dinner table, at a gas station, in a school, and on a play ground depict consumers being influenced to purchase things. Personal tastes, advertising, peer group pressure, standard of living and cultural factors are all shown to affect consumption and influence consumers to make purchases.

Objectives: Students should be able to: identify personal resources and goals; analyze impact of media on individuals; analyze the influence of cultural, economic and social factors on personal values; identify psychological factors which influence consumer decisions.

Before the lesson: Discuss with the stuents the methods by which they usually shop. Ask if they practice comparing brands. Are they influenced by unique labels? What things influence them to make purchases.

Vocabulary: gimmicks, ethnic origin, premiums, chittlins, peer group pressures, motzah, cultural factors, chili rellenos, standard of living, chapata.

After the lesson: Discuss the program itself. Give personal experiences of similar situations. Have students interview a gas station manager to ask if he uses gimmicks to encourage trade. Discuss peer group pressure and how it affects teenagers.

LESSON 3
Attention All Money Savers, Part I

Summary: This is the first of a two-part program on advertising and marketing. It features radio announcers with seven commonly-used advertising appeals. They are:
1 the basic ad
2 the happy family appeal
3 the expert
4 the famous person
5 "everyone" is buying
6 the snob appeal
7 the appeal to young people

Objectives: Pupils should be able to: identify seven commonly-used advertising appeals; evaluate sources of information; evaluate biases in advertising; judge marketing techniques and services affecting consumer decisions; analyze the influence of cultural, economic and social factors on personal values; identify psychological factors which influence consumer decision.

Before the lesson: Discuss with the class some advertisements which they've heard on radio and television. Let the class tell of different kinds of ads that appeal to them.

Vocabulary: Level of living, premium, standard of living

After the lesson: Discuss the seven kinds of advertising used on this program. Give an example of each type that students have heard. Bring in examples of written advertising which are especially appealing to teenagers.

LESSON 4
Attention All Money Savers, Part II.

Summary: This is the second half of the two-part program on advertising and marketing. Nine more types of radio and television appeals are presented in a humorous manner. They are:
1. the symbol
2. the "new improved" appeal
3. the "humble" ad
4. the survey
5. the "letters from our customers" ad
6. the "concern for the public good" ad
7. the love and riches ad
8. the sexual stereotype
9. the humorous ad

Objectives: Pupils should be able to : identify nine commonly used advertising appeals; evaluate sources of information; evaluate biases in information; analyze the influence of cultural, economical, and social factors or personal values; identify psychological factors which influence consumer decisions.

Before the lesson: Review the seven comonly used advertising appeals presented in Program 3 of this series. Discuss any other kinds of advertising not yet presented on the program.

Vocabulary: symbolize, humble, underdog, prove stereotype.

After the lesson: Look for "real-life" examples of as many different kinds of advertising appeals as you can find. Rank from good to poor on a 1-10 scale. Bring in examples of printed advertisements and classify them as to type. Write or sketch examples of different kinds of advertising for a fictitious new product created by the class or an individual or for a new ad campaign for a favorite product.

LESSON 5
And Of You But Today . . .

Summary: A humorous parody of a used car salesman is followed by a discussion of knowing the tricks of dishonest advertising such as "bait and switch." The importance of honest, straightforward advertising is emphasized.

Objectives: Pupils should be able to: evaluate sources of information, evaluate biases in information; analyze the impact of media on individuals; identify ethical business practices; identify ways to avoid losses through fraud.

Before the lesson: Review the many kinds of advertising mentioned in previous programs. Examine an example of good, honest advertising.

Vocabulary: bait-switch, ethical.

After the lesson: Find examples of advertising which appears to be deceptive. Have pupils go to a store to inquire about an item and see if "bait and switch" tactics are used. (large dollar purchases, usually) Relate incidents of how dishonest advertising has affected you and your family. Discuss the role of the Better Business Bureau and how it helps. Invite someone from Legal Aid to talk to the class about dishonest advertising appeals.

LESSON 6
16.0 OZ. For 29 Cents?

Summary: Brenda shares with her father some helpful hints on how to shop carefully n the grocery store. Dating products for freshness and unit-pricing are explained. Mention is made of the Federal Trade Commission and ways in which it helps to halt deceptive practices.

Objectives: Students should be able to: identify sources of information; judge the extent of protection provided by warranties and guarantees; explain the relationship between current marketing techniques and consumer decisions; judge marketing techniques and services affecting consumer dicision; relate how the Federal Trade Commission halts deceptive practices.

Before the lesson: Discuss who does the grocery shopping in your household. Ask what things the buyer should look for when comparing brands and choosing one brand over another. Ask what criteria other than price does the buyer use for choosing a particular brand.

Vocabulary: contamination, fraud.

After the lesson: Invite a speaker from the local Better Business Bureau to speak to the class. Encourage pupils to call the Better Business Bureau before buying, if unsure. Bring in newspaper magazine articles telling of the re-calling to the factory of items because of faulty mechanism or contamination. Examine copies of "Consumer Reports" in class.

LESSON 7
Before You Buy

Summary: This program describes a visit to the Better Business Buerau where calls are being received from concerned customers. A brief summary of the magazine "Consumer Reports" is given.

Objectives: Pupils should be able to: identify sources of pre-purchase information; identify ways to avoid losses through fraud; tell how the Better Business Bureau helps consumers; identify the usefulness of magazine "Consumer Reports."

Before the lesson: Discuss with the class the following: what students know about the Better Business Bureau; any magazines with which they might be familiar which help consumers to become better informed before buying ("Changing Times," "Your Money," "Consumer Digest," etc.); any organizations of which they are aware which help people to learn to become wise consumers.

Vocabulary: contaminaton, fraud.

After the lesson: Invite a speaker from the local Better Business Bureau to speak to the class. Encourage pupils to call the Better Business Bureau before buying, if unsure. Bring in newspaper magazine articles telling of the re-calling to the factory of items because of faulty mechanism or contamination. Examine copies of "Consumer Reports" in class.

LESSON 8
Consumer Rights: Let the Seller Beware

Summary: A consumer, while watching television, is magically transported to TV-Land where he meets a car salesman who makes false advertising claims and gives worthless guarantees. He admonishes them to investigate a product before buying, and told he has the right to expect that all advertising claims, guarantees and contracts are not fraudulent.

Objectives: Students should be able to: tell the extent of protection provided by warranties and guarantees; identify basic consumer protection laws and their provisions; analyze consumer's rights to reasonable safety in products; identify consumer rights and responsibilities as they relate to current business practices; analyze consumers' rights to expect businesses to maintain ethical standards; identify ethical business practices.

Before the lesson: Discuss the vocabulary words and their meanings.

Vocabulary: warranty, guarantee, ethical business practices, advertising claims, fraudulent, contract.

After the lesson: Discuss the rights of consumers described in this program.

LESSON 9
A GRIPE

Summary: Two teenage boys, Paul and Tom, are disturbed because their elderly friend, Mrs. Monroe, has been swindled by a disreputable salesman. The boys visit the Better Business Bureau and are advised to have Mrs. Monroe contact the District Attorney's office and file a complaint. They are informed about Consumer Protection agencies in cities and states.

Objectives: Students should be able to: identify ways various public and private agencies protect the consumer; name several consumer protection agencies--Legal Aid, Consumer Protection Agencies, Better Business Bureau; tell how the Better Business Bureau heps consumers; identify consumer rights and responsibilities as they relate to current business practices; identify ways to avoid losses through fraud.

Before the lesson: Discuss what a consumer can do if he's been cheated by a salesman. Bring a newspaper article telling of elderly people who have been swindled by disreputable salesmen. Examine copies of "Safeguard," a small pamphlet published monthly by the Better Business Bureau, and other publications--FACT Sheets.

Vocabulary: reputable, disreputable, complaint, swindle, fraud.

After the lesson: Invite a speaker from the Better Business Bureau to speak to the class, or arrange a class visit there. Invite someone from the

Consumer Protection Agency to speak to the class or have a class committee go there to obtain an interview. Discuss spending and remind the class that seldom does a person receive his money back.

LESSON 10
BUY NOW, PAY LATER

Summary: Two producers of the WHATCHA SEE IS WHATCHA GET programs are confronted with the dilemma of pupils trying to "return" radio programs they didn't like. Discussion develops concerning return and exchange policies and contracts from the businessman's perspective. The responsibilities of consumers are highlighted.

Objectives: Students should be able to: identify sources and uses of credit; identify consumer rights and responsibilities as they relate to current business practices; analyze the consumer's responsibility to USE products and services as intended; identify consumer and business responsibilities in contractual agreements; analyze the need for consumer honesty; and, analyze the need for mutual trust in credit, contracts, and other business relationships.

Before the lesson: Discuss procedures for returning and exchanging articles purchased at a store. Discuss pros and cons of buying on credit and paying cash. Vocabulary: credit, contract, trust.

After the lesson: Role-play the customer-service department of a large department store, with students portraying proper and improper ways of returning and exchanging goods. Invite a credit manager to speak to the class about credit-buying. Examine carefully a credit application.

LESSON 11
There's No Such Thing as 'A Free Lunch'—Shoplifting

Summary: This is the "open-ended" story of Gina, an eighth grade girl, and how her girl friends urge her to participate in shoplifting with them. The last part of the program is a discussion of shoplifting and Gina's dilemma. Three seventh and eighth grade students are the participants.

Objectives: Pupils should be able to: discuss the need for consumer honesty; identify consumers' rights and responsibilities; analyze how financial difficulties may create family problems and temptation.

Vocabulary: shoplifting, dilemma.

After the lesson: Discuss various endings to the open-ended story. Role-play a similar situation with different endings. Invite someone from a department store to speak to the class on shoplifting.

LESSON 12
A Trip Through the Economic System

Summary: Students follow a barrel of crude oil through the economic system to demonstrate how changing prices of oil can affect the price of things they can buy in an American supermarket.

Objectives: Pupils should be able to: explain the relationship between the production and distribution of goods and services, and consumers; relate distribution in our economy to decisions of consumers, business and government; identify ways that business exerts economic influence on government and consumers.

Before the lesson: Discuss the high prices today and ask students if they know any reasons for them.

Vocabulary: economic system, production distribution.

After the lesson: Talk about ways in which a barrel of oil affects our lives. Interview an oil dealer and ask about the rising costs of oil.

LESSON 13
To the Dump, To the Dump, To the Dump, Dump, Dump

Summary: This is the fictional drama telling of garbage flowing in the streets because of consumers who are carelessly disposing of their waste materials. The broadcast is designed to alert consumers to recycle whenever possible to help avoid a pollution crisis.

Objectives: Students should be able to: relate ways in which consumers can help avoid a pollution crisis; recognize that consumers should be careful in disposing of waste materials.

Before the lesson: Have a class discussion concerning the following items: how consumers carelessly throw away materials; ways in which consumers waste materials; packaging today; and the abundance of disposable or non-disposable materials.

Vocabulary: pollution, crisis, recycle.

After the lesson: Have each class member write a short story about how he or she, as a teenager, can help avert a crisis such as this fictional one presented today. Compile a list of all the "thrown-away" junk items pupils see between school and home. Begin a campaign to stop littering and clean up our environment.

LESSON 14
Town Fair to Supermarkets

Summary: This program introduces several teenagers of the past and tells what life was like in the supermarket of their times.

1. Claudine of France in the year 1305
2. A merchant's son in Germany in 1505
3. Jonathan of Boston in 1766
4. Susan of the U.S.A. between 1850 and 1950.

Objectives: Students will be able to: analyze how changing lifestyles and life cycles influence values and goals; tell how the market system has changed in the past 600 years; and tell how the market system is the same today as it was many years ago.

Before the lesson: Discuss how the supermarket of today differs from the marketplace of the past. Ask who has been to a marketplace in some other community (or country) which differs from the "supermarket stars." Discuss the variety of "marketplaces" (garage sales, church bazaars, art sales, school carnivals, etc) one can find in this city and its suburbs.

Vocabulary: marketplace, lifestyle, life cycle.

LESSON 15
So You Always Wanted to be a Fireman?

Summary: Students and the teacher are discussing different jobs, and their reasons for choosing them after listening to a doctor speak to their class.

Objectives: Students should be able to: plan for economic security; identify alternative choices relative to occupation; and identify ways that personal characteristics, education and other factors affect occupational opportunities and choice.

Before the lesson: Ask how many know what occupation they'd like to pursue, and give the reasons for choosing a certain one. Have each class member tell one occupation which he or she would not like to follow and give the reasons why.

Vocabulary: occupation, career.

After the lesson: Discuss different occupations. Interview parents to find out if they enjoy their occupation and what training and preparation were required. Write a story describing what career you'd like to follow and why. Include necessary preparation, physical requirements, etc.

WHO ARE THE AMERICANS

LESSON 1
The American Indians

Summary: The first immigrants to Ameica crossed a land bridge from Asia. They built great civilizations her long before the arrival of the first Europeans. With their arrival, the Europeans set in motion a long string of injustices against the original inhabitants of our land.

Follow-up:

1) Dispel misconceptions abut Indians: they speak Indian (there are about 150 Indian languages in North America); they were wild savages (they built great civilizations and early European settlers were impressed by their manner and intelligence); scalping was widespread (limited to a few tribes; it was as common for European settlers to take Indian scalps as vice versa).

2) Discuss: Injustices done to the Indians.

3) Research: What Indian words have beome part of our language?

LESSON 2
The Irish—Part I

Summary: Brian Callahan fondly remembers his boyhood days in Ireland. But those happy days were soon to be clouded over by one of the worst tragedies ever to befall a people. The failure of the potato crop results in the death by starvation and disease of three-quarters of a million people. The Callahan family sadly joins hundreds of thousands of others who leave Ireland for America after that disaster.

Follow-up:

1) What is the great disadvantage of an agricultural nation depending too greatly upon one crop? How did the Irish suffer because of this?

2) Why do you think the Irish resented absentee ownership? How did it contribute to their plight?

3) Why did most of the Irish immigrants choose America? (demand for cheap labor)?

LESSON 3
The Irish—Part 2

Summary: In America, the Callahans discover a sad truth. As recent immigrants, they find that the land of opportunity offers them the worst jobs, the poorest housing and the suspicion and hatred of many native-born Americans. Brian's parents recognize that they will never rise from poverty and dispair. But they see the hope of America in what it opens up for their children.

Follow-up:

1) How did religious bigotry affect the Irish immigrant?

2) How did the willingness of the Irish immigrant to do back-breaking work help build America?

3) Trace the rise of John F. Kennedy's family--from penniless immigrant to the presidency.

4) Role-play a situation in which an Irish immigrant faces discrimination in hiring practices.

LESSON 4
The Italians—Part 1

Summary: For Angelina's father, Carlo Giodano, life in Sicily at the turn of the century is an unending and discouraging struggle to find work each day as a farm laborer. Then he hears wondrous tales of the riches to be found in America. Carlo signs up with a padrone--labor boss, to go to America as part of a work gang. He must leave his family behind, but he will send for them--when he has made a lot of money.

Follow-up:

1. How would you describe the life of the Sicilian peasant?

2) Why do you think his world never changed?

3)Why did the peasant look to America for hope?

4)If you were a Siciliam peasant, would you have signed up with padone?

LESSON 5
THE Italians—Part 2

Summary: Carlo's happiness upon reaching America soon turns to disillusionment. He discovers that the padrone is exploiting him. Most of the poor immigrant's earnings revert back to the padrone. It is seven lonely years before Carlo can save enough money to send for his family. Angelina, now married and a mother, knows that for her baby, America offers more than her father ever had—or could have.

Follow-up:

1) What disadvantage did the Italian immigrant have that the Irish immigrant did not face? (language barrier)

2) Why did the Italian immigrant take menial jobs?

3) Report on some great Italian-Americans, like Enrico Fermi, Enrico Caruse, Amadeo Giannini.

4) Research: How did immigration laws discriminate against Italians?

LESSON 6
The Germans—Part I

The Story: Erich's Uncle Otto and thousands of others leave Prussia in 1848 after riots take place against the oppressive policies of the government. Erich's father says he will never leave his homeland. But taxes become higher and higher and all around him other farmers are giving up their farms. The promise of cheap land in America's midwest is the deciding factor and the Schultz family heads for the golden land.

Follow-up:

1) Why was Uncle Otto so disillusioned with Prossia in 1848?

2) What do we mean when we say the German states were not unified?

3) Why couldn't Erich's father understand Otto's decision to leave for America?

4) What economic conditions finally forced many farmers to leave Germany?

5) Research: Why do people become revolutionists?

LESSON 7
The Germans—part 2

The story: The Schultz family brings its own German culture to America. This displeases many native-born Americans, who regard foreigners as intruders. But many aspects of the German culture are destined to become an integral part of American life. Uncle Otto teaches Erich to be proud of his German tradition, but to remember that he is now an American.

Follow-up:

1) Why do you think Walter Schultz was better prepared for life in America than was Carlo Giordano?

2) Why did some native-born Americans resent the German immigrants? Do you think there are still people who feel that way today about other groups?

3) Play some of the great music German composers gave to the world.

LESSON 8
The Jews—Part I

The story: For Little Blumah Sirulnick and her family, life in Zabukritch in 1919 is pleasant and happy. But the Jews of that small Ukrainian town soon become the victims of a pogrom—an organized plan to kill Jews. The Sirulnicks, except for Blumah's father, save themselves from the murderers by hiding in a cellar. After the pogrom it is clear that the family must leave the scene of the tragedy. Their eyes turn toward America.

Follow-up:

1) What is anti-Semitism? Does it exist today?

2) Why do you think the Jews have suffered prejudice with such terrible results?

3) What excuse did the pogromists in the Ukraine give for starting their 1919 pogrom?

4) Research: Find out about Hitler's massacre of six million Jews. What can the world do to prevent such disasters?

LESSON 9
The Jews—Part 2

Summary: The Jewish immigrant was not unlike most of the other immigrant groups. He had difficulty adjusting to a new language; he was most comfortable with his own ethnic group; he enjoyed his own brand of culture. He transplanted as much of the "old world" to America as he could. And when Blumah's young aunt, Golda, falls in love, the wedding is a scene right out of the Zabukritch of unfaded memory.

Follow-up:

1) Find out about: the sweatshops of New York to which many immigrant Jews gravitated; the Jewish ghettos of New York--the lower East Side, Brownsville, Williamsburgh; organizations like the Hebrew Immigrant Aid Society and the B'nai B'rith, which helped Jewish limmigrants.

2) Compare the defenselessness of the Jews as minorities in countries where they suffered discrimination and death with the success of the Jews of Israel in turning back all attempts to destroy them.

LESSON 10
The Chinese—Part I

The Story: Unlike other ethnic groups, the Chinese immigrant left China with every intention of returning. The male head of the family would work in America, sending home some money and saving the rest. He would return to his homeland after he had saved enough. And so, in 1852, the burdens of heavy taxation, a poor rice crop and nature's violent upheavals forced Ching Kwan to leave his family and journey to America.

The follow-up:

1) In what way were the causes for Chinese emigration different from all the others?

2) What discovery turned the eyes of many Chinese from the Pacific Ocean lands to America?

3) What roles did nature and corrupt tax collectors play in forcing many Chinese in Kwang-tug province to leave?

4) Do you think Ching Kwan will find in America what he is looking for?

5) Role-play a situation in which a Chinese husband reaches a decision to go to America.

LESSON 11
The Chinese—Part 2

The story: Ching Kwan comes to California at the height of the gold rush. American miners, however, refuse to allow "slanty-eyed foreigners" to work the gold fields. In order to survive, Ching Kwan earns money by washing clothes for the miners. Other Chinese set up eating establishments. The Chinese immigrant faces the choice of prejudice in America or hardship in China.

The follow-up:

1) Compare the conditions under which the Chinese came to America with those of other groups.

2) Why did many Chinese open laundries and restaurants?

3) What unfounded prejudices were expressed against the Chinese? Compare these with what other groups went through.

4) Find out how these prejudices led to bloody riots against the Chinese.

5) Find out about the Exclusion Acts.

6) Research: What are the provisions of the Immigration Act of 1965? How do these provisions seek to rectify past discriminatory actions against Asians?

LESSON 12
The Poles—Part 1

The story: In the 1880's, young Jan Sybolski and his family live in that part of a partitioned Poland that had been taken over by Russia. A

combination of Russian tyranny and inability to earn a living on the land makes life unbearable for the Sybolskis. Stories sweep Poland that everyone in America is rich. When Jan's brother receives his notice to enter the Russian army, the deicision to seek those riches is made.

The follow-up:

1) Why do you think Jan's father had such a strong feeling for his Polish heritage?

2) Compare Poland under partition with Poland today. Do you think Poles today are free from Russian domination?

3) If you lived in the Russian-occupied Poland of the 1880's, how would you have felt about serving in the Russian army?

LESSON 13
The Poles—Part II

The story: After the Sybolskis are accepted for admittance to this country at the immigration center, they head for Chicago. There, Jan's father becomes a meat-packer. Young Jan encounters prejudice among his schoolmates. Through the sacrifices of his parents, he overcomes his humble beginnings to become an American success story.

The follow-up:

1) What problems face immigrants who came from the land when they settle in a big city like Chicago?

2) Find out about the Polish settlers in cities like Detroit and Buffalo. Why did they choose those cities?

3) Read about such great Poles as Frederic Chopin, Nicolas Copernicus and Marie Curie.

4) Role-play a situation in which a Polish child encounters prejudicial things.

LESSON 14
The Swedes—Part 1

The story: Inge's father, Olaf Hallenborg, is a poor farmer because of an unfair Swedish custom. In nineteenth-century Sweden, all of a man's land passed, upon his death, to his oldest son. Olaf's brother, Gustav, therefore, inherited everything and became a prosperous farmer. Class consciousness prevents Inge's brother from marrying the girl he loves. Finally, when economic conditions worsen, the Hallenborgs look to a new future in America.

The follow-up:

1) Why did many Swedish farmers feel they could make a better living in America?

2) What is class-consciousness? What effect did it have upon Swedish immigration?

3) Find out why more Swedes came to America than did other Scandinavians.

4) Role-play a situation in which a poor Swedish farmer encounters upper-class snobbishness in the army.

LESSON 15
The Swedes—Part 2

The story: In America, Olaf Hallenborg learns that conditions are also bad. But there is one big difference. In America one can rise above his station in life. Knowing this makes the hardships of life on the midwest frontier more bearable for the Swedish immigrants. And Eric finds, happily, that in America he is good enough to marry the Swedish girl he loves.

The follow-up:

1) Why did so many Swedes settle in Minnesota?

2) How did the cooperation of the Swedes help them to conquer the frontier?

3) Research: find out about the early American colony of New Swede.

LESSON 16
The Puerto Ricans—Part 1

The story: Carmen is lonely because so many friends have left Puerto Rico. Then her father is forced to make the same decision. He can no longer take care of his family on the meager salary he earns in a grocery store. His cousin, Pablo, writes from New York that he is earning a great deal of money. Carmen unhappily faces the prospect of leaving the island she loves for America.

The follow-up:

1) What effect does overpopulation have upon Puerto Rican migration?

2) Why is it so easy for Puerto Ricans to enter mainland United States?

3) What problems do you think Jose Rivera will face in America? What problems will Carmen face?

4) If you were born in Puerto Rico, tell about he reason which caused your family to leave.

LESSON 17
The Puerto Ricans—Part 2

The Story: The people, the music—why, East Harlem seems like a bit of San Juan! but Carmen's father finds that getting work in New York is not easy for a newcomer with limited skills and no knowledge of English. He must finally settle for a job as a dishwasher, a disillusioning experience. Carmen learns that Puerto Ricans have a tough time of it only because of their newness to America. But they are doing things to uplift themselves.

The follow-up:

1) Compare the Puerto Rican experience with that of other immigrant groups.

2) Find out about Aspira, the Puerto Rican self-help organization.

3) What are the other ways the Puerto Ricans are helping themselves?

4) Research: How have Puerto Ricans contributed more than their share in three American wars? What is Operation Bootstrap? What effect did it have on limiting Puerto Rican migration?

LESSON 18
The Blacks—Part 1

The story: The happiest day in Kwasi's life occurs when his father entrusts him with the responsibility of finding grazing land for their cattle. In the Effutu tribe, this is a sign of growing up. But the happiest day turns into the most tragic. Kwasi returns to find that his brother is dead and his parents have been abducted by other Africans, to be sold to a British slave trader. Kwasi goes after the abductors but ends up himself a prisoner on the slave ship bound for America.

The follow-up:

1)Why were Europeans and Africans both blamed for the slave trade?

2) Compare the circumstances that brought the Africans here with those that brought other groups to America.

3) Find out how different African tribes had different languages, religions and customs.

4) Research: How did the slave trade begin in the United States? How did it contribute to the Civil War?

LESSON 19
The Blacks—Part 2

The story: Warren Simpson's father finds himself overwhelmed by the problem of being a black sharecropper in the state of Mississippi. Constantly in debt, living under the most deplorable conditions and hopeless about the future, he is finally forced to make a decision. He will take his family up North. There, he feels they can live in dignity.

The follow-up:

1) Discuss the conditions that led many southern blacks to migrate to the North. How has this condition improved up North? How has it worsened?

2) Find out how racial prejudice in this country has affected the black man in: health, economic opportunity, housing, education, justice under the law.

3) Find out the role the church plays in the black culture.

4) How have organizations such as the NAACP, the Southern Christian Leadership Conference and the National Urban League helped the blacks?

LESSON 20
The Blacks—Part 3

The story: As immigrants in their own land, the Simpsons find that the North is not the "promised land" they had envisioned. they succeed only in exchanging their rural poverty for urban poverty. And in Harlem a new ingredient is added—drugs! Young Warren's brother becomes its victim. Warren, however, is determined to find the beautiful part of Harlem—and from there to fulfill his parents' dream—of a great tomorrow.

The follow-up:

1) Why do you think this series has devoted three programs to the blacks, rather than two? (two phases of migration, one of which was involuntary).

2) Why do we call the black migration up North an internal one?

3) What problems does a rural southern black face when he moves to a northern city?

4) In what ways does the black migrant face the same problems as immigrants from other lands? What different problems does he face?

5) Why has the drug problem affected such a large proportion of northern black youths? What are some of the steps that can be taken to combat this menace?

LESSON 21
The Anglo-Saxons

The story: The one group, above all, that laid the foundation of this country and fought for its independence was the Anglo-Saxons. Their refusal to bow down to tyranny brought the world a new concept—a nation conceived in liberty.

The follow-up:
1) Find out the reasons for Anglo-Saxon migration to the New World.
2) What would you consider to be the greatest contribution of the Anglo-Saxon settlers to America?
3) What previously unheard-of kind of nation did they wish to create?
4) What roles did people of other ethnic backgrounds play in bringing independence to America?
5) Write the story of how your ancestors came to America.

WHO CARES?

LESSON 1
What's Eating Kelly?

Summary: A city girl moves to the country. Longing for friendship, she begins to "put down" her new school, much to the disgust of her new classmates who have attended this school for most of their lives. One student in the room is "appointed" to explain a class project to the new girl. In doing so, a lot of adjustment problems get solved.

Concepts: Caring; disorientation; loneliness; fear of the unknown.
Objectives: Students will be able to:
1. emphathize with an "outsider"
2. investigate defense mechanisms
3. discover alternative ways to react to a newcomer or outsider

Before the broadcast: Ask and discuss: Have any of the children ever been a new student in a classroom? Ask those who have, to try to recall their feelings and experiences. Perhaps they might like to jot them down on a piece of scratch paper so they can relate them to today's program. Those students who have never been a new person at a school can try to imagine what feelings and experiences they might have if they were to transfer to a new school tomorrow.
After the Broadcast:
1. Ask and discuss in a large group: Did any of your feeling, whether real or imagined, seem similar to Kelly's? Why do you think that Kelly acted the way she did at the beginning of the program?
2. Set up several situations to role-play the disoriented feeling, i.e.:
   a. a new person and a few members of the new class
   b. a new person and a teacher
   c. a new person and a mother after the first day of school
3. In small groups:
   a. select a recorder
   b. recorder will write "put downs" which will be brainstormed by other group members
   c. after 1 to 3 minutes of identifying various put downs, have the recorder read them one at a time, then try to figure out why each one was used.

LESSON 2
Fair Ball

Summary: A 5th grade girl is caught in a bind. First she wants to please her grandfather by playing on the neighborhood Little League team, and second, she wants to please her mother who frowns on her tomboyish activities. At the same time she is becoming much more interested in activities other than baseball. A crisis occurs when she is asked to pitch in a game which will determine who will be in the championship series.

Concepts: caring; justice; role expectation.
Objectives: Students will be able to:
1. identify personal conflicts which may occur as a result of role expectations
2. evaluate issues of fairness in relationship to practices which traditionally have excluded individuals because of sex

Before the broadcast: Ask and discuss: What activities would boys not participate in? What activities would girls not participate in?
After the Broadcast:
1. Ask and discuss: If a little girl was playing on the playground and fell down, how would you feel? How would you act? If a little boy fell down, how would you feel? How would you act? (If they indicate differences): Why do we act differently?
2. List (after observing either a kindergarten class or a toy store, or both), the types of toys girls play with and the types of toys that boys play with.
3. Investigate other cultures in relationship to their boys' and girls' activities. Are they different from each other? In what ways? What would happen if they were not different?

LESSON 3
Word Whips

Summary: Killer statements are words used to hurt people. One student in a 5th grade class is very skilled at using killer statements without knowing it. He is abruptly made aware of this at a birthday party to which he was unwillingly invited.

Concepts: caring; put downs/killer statements; sensitivity; awareness
Objectives: Students will be able to:
1. gain an understanding of why people hurt other people
2. identify put downs they might be using
3. evaluate behavior of peers with regard to put downs

Before the Broadcast: Ask and discuss: Have you ever had a birthday party and were forced to invite people that you didn't want? What were some of your reasons for not wanting the individual or individuals to attend the party?
After the broadcast:
1. Ask and discuss in a group: Do you think that Rodney should have been invited to the party? Do you think Rodney became aware of his ability to hurt other people?
2. Have children record the killer statements they hear around their school and home. Have them also record the reaction that each killer statement received.
(Sample recording chart)

killer Statement	Reaction

Write many of these statements on the board.
3. In small groups discuss these statements. Possible discussion guidelines:
   a. Describe the types of people saying the comment.
   b. Identify possible reasons for each comment.

LESSON 4
Should I Tell?

Summary: A 4th grade boy has developed a strong friendship with a 17-year-old. The 4th grader and his family spend a very special weekend at the beach, staying at his father's boss' beautiful house. As luck has it, the boy's older friend is part of a wild party being held next door, during which property damage occurs to the boss' home. The 4th grader is confronted with the problem of loyalties, as he recognizes his friend as one of the persons involved.

Concepts: caring; responsibility; loyalty; choice
Objectives: Students will be able to:
1. evaluate family and freinds's caring relationships.
2. emphthize with an individual forced to decide between family and friends.
3. recognize individual responsibility to family and friends.

Before the broadcast: Ask and discuss: What types of situations would prompt someone to say, "Hey-don't tell!" (List on board) How did these situations make you feel?
After the broadcast:
1. Ask and discuss what types of problems occur as a result of the situations listed on the board. Are there any ways that these uncomfortable situations could have been avoided?
2. In small group skits- have small groups of children create a situation in which a conflict of loyalties occurs. Have another person attempt to solve the conflict. After two or three of these skits, have students attempt to jump in to solve the conflict at any point in the skit, i.e., perhaps when they perceive a conflict about to occur and see a way to avert it.

LESSON 5
Who's In Charge Here?

Summary: A group of students organizes a surprise party for their teacher. One student, Agnes, becomes overbearing and attempts to "boss" her classmates. The party is about to be ruined when the group continues to argue rather than work co-operatively.

Concepts: Caring; leadership; peer relationship; personality traits; authority.
Objectives: Students should be able to:
1. relate to feelings of being bossed by members of their peer group.
2. list factors which determine good leadership.
3. suggest alternative action when group relationships suffer from "bossy" members.

Before the broadcast: Ask and discuss: Have you ever known anyone who is bossy? Tell me some of the qualities this person has. (List)
After the broadcast:

1. Ask: Did anyone in the program have any qualities we have listed?
2. Have students role-play last scene of story for alternative action to reaching solution to problem. Characters are: Agnes, Jennifer, Bradley, Mrs. Ainslee.
3. Have students make "personality trait" wheels about the characters in the broadcast. The spokes of the wheel are adjectives (one word if possible), which describe the personality of the individual character, e.g. Agnes' wheel would probably have the objective, bossy, as well as other adjectives.
4. Have students select a character such as Agnes and share their wheel ideas with the class. Choose one adjective, such as bossy, which the majority of the group has identified, and make a second wheel-this time as a group activity. The spokes of this class wheel give reasons why the character might have developed this particular identified trait.

LESSON 6
Walkathon Cheater

Summary: Students are involved in a Walkathon for Hungry People. Several children solicit contributions for the miles they walk. Harold plans at the outset to cheat by taking a short cut, thereby reducing the number of miles he has subscribed to walk. Ultimately his plan is unmasked and he is faced with the dilemma of deciding whether or not to pursue his plan.
Concepts: Caring; cheating; conscience; decision-making.
Objectives: Students will be able to:

1. identify trust relationship involved in community-sponsored projects.
2. be involved in components of the decision-making process.

Before the broadcast: Ask and discuss: Who in the class has participated in a walkathon (or knows of someone who has taken part in such an event)? What were the circumstances? How did students feel about the length of the walk? Community service? Were they ever sorry that they had contracted to walk? Explain that today's broadcast is about a walkathon.
After the broadcast:

1. Ask the following questions: How did Harold plan to cheat? Do you think anyone, teacher, friend, should have tried to stop him? Discuss whether or not the honor system really works.
2. Check to find out what community activities/services could involve the students.

LESSON 7
Is This Stealing?

Summary: The broadcast is a series of vignettes with illegal behavior (stealing) as a common theme. The episodes range from swiping grapes in the grocery store to taking a hotel kimono, to shoplifting.
When a friend is challenged to shoplift in order to belong to the "group", she is helped to understand the economic consequences of the act, and a girl who persists in "ripping off" the local grocery store is finally confronted with facing the personal consequences.
Concepts: Caring; illegal behavior/stealing; ownership of property; consequences.
Objectives: Students will:

1. Be able 1. be able to state the economic and personal consequences of stealing.
2. have the opportunity to clarify how they feel about illegal behavior.

Before the broadcast: Ask and discuss: What would happen if no one respected ownership of property? In what ways are you affected when others ignore property rights at school?
After the broadcast: Ask the following questions of the group: What are the economic consequences of shoplifting? Who pays? What are the personal consequences Marcia will face as a result of her illegal behavior?

Plan to divide into small groups and discuss the questions. **(Note: No one needs to reveal the answers if he/she does not choose to do so.)**
a. Under what circumstances would you try to shoplift in order to be a member of the group? Mark Xa by one of the following:

1. Only if I was certain I would not be caught.
2. If I felt I had a good chance of not getting caught.
3. Never, under any circumstances.
4. _____
(Write any other choice that suits you better.)

b. Under what circumstances would you try to shoplift in order to get something you wanted? Return to question a. and put an Xb by your choice.
c. Do you think taking a kimono, towel, or ash tray from a hotel is serious behavior? _____ Do you think persons who take things from hotels are likely to be dishonest in others ways that might be more serious? Why? _____

_____
_____
_____
_____

d. Under what circumstances would you take incorrect change when the mistake was in your favor? Return to question a. and put an Xd by your reply.
e. How do you account for any differences in your answers to Questions a, b, and d, if any? _____

_____
_____
_____

f. Are you clear about how you feel about illegal behavior? Discuss.

LESSON 8
Just A Bus Driver

Summary: Joe, a fourth grader, rides regularly on a school bus driven by Grace Martin. Joe proves to be something of a mischievous passenger and generally is disrespectful of Mrs. Martin, whom he regards as "just a bus driver." One day he has to go home with her and discovers that Mrs. Martin has a home with a caring husband and, indeed, she is quite human, too.
Concepts: Caring; dignity; worth.
Objectives: Students will know that:

1. all people have value.
2. human dignity is not allocated by profession or salary.

Before the broadcast: Ask and discuss: Students describe the best person they ever met. Write down all the qualities. Why does the student value those qualities? What kinds of jobs do people students know, hold? Make a list of such jobs
After the broadcast:

1. Ask and discuss: What kind of a boy was Joey: Was the story realistic? Have you ever known a person like Joey? How do you think he got that way?
2. Write a story about the most special person you have ever known. If you want to, make up a story about a person you'd like to know.

LESSON 9
That's My Business

Summary: This episode is about a young girl named Tracy who has an almost insatiable nosiness about her. She is always "into" everyone's business, e.g. eavesdropping, steaming letters. One day she reads the contents of a letter, which in turn, distress her very much.
Concepts: Caring; privacy; friendship.
Objectives: Students will:

1. know that privacy is an important value in our society.
2. know ways in which conflicts may arise regarding privacy.
3. be able to identify circumstances when privacy should be protected and when it should not be protected.

Before the broadcast: Ask and discuss: Have students accidentally ever found out something they really didn't want to know? What did they do? Has anyone ever had a letter or something very private of theirs read and revealed? How did he or she feel? What does the word privacy mean to them? What are some rules for privacy which are important to students? When might those rules be broken?
After the broadcast:

1. Ask and discuss: What should Tracy do? How do you think she is feeling right now? What kind of person is Margo? Have you ever known anyone like her?
2. Role-play possible ways in which Tracy might deal with her dilemma.
3. Discuss such issues as privacy on the telephone, with letters, tests, records, etc.

LESSON 10
Does Age Make the Difference

Summary: Mrs. Thomas' class visits a rest home to become acquainted with some of the older people who live there. Kathy meets Mrs. Johnson and finds her to be a very interesting person. Pete and his friend, who didn't want to make the visit in the first place, make plans to "duck out" at lunch time. However, Pete discovers that visiting Mr.

Munro is not at all what he expected and is faced with deciding whether or not to stay with Mr. Munro or follow through with his pre-arranged plan.

Concepts: Caring; individual self-worth.

Objectives: Students will be given the opportunity to:

1. think about their attitudes.
2. clarify their attitudes.

Before the broadcast: Ask and discuss: Have students any elderly relatives or persons living in their homes? Do students know an elderly person well? Would students, by choice, visit with an elderly person or choose to get to know such a person better? Explain that the broadcast experience today deals with the problem of relating to elderly people.

After the broadcast:

1. Ask and discuss:
   a. What information was new and /or interesting to you?
   b. What stories or information can you relate from your own experience?
   c. If you had been Pete, what would you have done?

Note to teacher: To help clarify students' thinking and attitudes by

1. preventing a mere mouthing of words which student does not mean or understand.
2. encouraging students to see importance of living in accordance with one's choice, the following clarifying responses may be asked:
   a. What do you mean by _____? (restate the word the child uses)
      1. Define that word.
      2. Can you be more specific?
   b. Would you really do that or are you just talking?
2. Make a community survey to determine skills of elderly members which could be utilized by the class (handcrafts, carpentry, special hobbies, sports, e.g., fishing).
3. Make a community survey to determine what services the class members could perform for its senior citizens.

LESSON 11
Why Not Cry?

Summary: This is an episode about young Joey who was very upset because when he struck out in his baseball game, he started crying in front of all his friends. Joey is terribly upset over his own tears. The story confronts the issue of "It's all right to cry even if you are a boy!"

Concepts: Caring; winning; losing.

Objectives: Students will know that:

1. crying is a healthy way in which people release/express feelings.
2. people cry for different reasons.
3. it is as "okay" for males to cry as it is for females.

Before the broadcast: Ask and discuss: What are some reasons why people cry? Do people of all ages cry? How does it feel when you cry? Make a list of all the times/reasons which make you cry.

After the broadcast:

1. Ask and discuss: Do people in other nations/cultures cry for the same reasons we do in America? Find out by research if you are not sure. Was this story realistic? Would Joey really have felt badly about crying?
2. Write a short story about a time when you cried.

LESSON 12
How Did We Lose?

Summary: New student, Ruth Miller, enrolls in a city school after spending the first four years in a small country school. She meets Bonnie and Alice who are her "best friends." Ruth is able to take one new friend to her grandfather's for Thanksgiving. The episode ensures with the two "best friends " competing for that visit.

Concepts: Caring; competition; cooperation; friendship; winning; conflicting loyalties.

Objectives: Students will:

1. define what friendship means to them.
2. identify some effects of competition.
3. identify effects of cooperation.
4. compare results of competition and cooperation when applied to a given situation.

Before the broadcast: Ask and discuss: Ask students to define winning. How do they feel about the word? How do they feel in a heavy, competitive situation? Do they perform better or worse under competitive pressure? Can you win and yet lose? Examples, why or why not. Have they ever had to choose between two people or things of equal importance to them? How did they make the decision? How did they feel?

After the broadcast:

1. Ask and discuss, was this story realistic?
2. Role-play the finish, beginning with Mr. Ross saying, "I understand you haven't spoken to each other since Ruth announced... out in the cold."

LESSON 13
Buzzed

Summary: Matthew's hair has been cut very short and rather than let his classmates see he has been "buzzed", he wears his coat and hood in class. A bully, Sam, pulls off the hood and exposes Matthew's secret. Sam tries to ostracize Matt from the group because "he is different." A few classmates express empathy for Matt and at the same time recognize Sam's need (and maybe the need of others) to know how it feels to be left out when one is unable to control the criteria determining who is in or out of the group. They agree to play a simulation game to reveal feelings and open the situation to group discussion.

Concepts: Caring; prejudice.

Objectives: Students should be able to:

1. empathize with a group member who is "left out."
2. discover their reactions to being treated prejudiciously.
3. list criteria which they think should not serve as a basis for prejudicial treatment.

Before the broadcast: Propose the hypothetical situation with the class: Suppose your parents had insisted that you get your hair cut very short and you were extremely upset by it. How would you want to be treated by classmates the next day? How would you expect to be treated by classmates? What would you do?

After the broadcast:

1. Ask and discuss: What do you think Sam will say? Why?
2. Conduct a simulation game similar to the one on the broadcast. Set up your own friends for choosing a privileged group. Follow up the game activity with a discussion of students' feelings.
3. List criteria which the students think should not serve as a basis for prejudicial treatment.

LESSON 14
Midnight Mischief

Summary: Tom, a fifth grader, finds himself pressured by his friends, Eddie and Jake, into vandalizing a cemetery. Tom is reluctant from the beginning but has his dilemma intensified even further when he meets an old woman in the cemetery itself. An episode in which conflicting loyalties and peer pressure are main issues.

Concepts: Caring; conflicting loyalties; friendship; loyalty; peer pressure.

Objectives: Students will:

1. know that conflicting loyalties frequently arise in relationships.
2. be able to identify alternative means of resolving situations in which conflicting loyalties are not an issue.
3. define loyalty as they see it.

Before the broadcast: Ask and discuss: Have you ever been pushed into doing something which you didn't want to do? What was that situation? How did you feel? Give several examples. Have you ever had to choose between two good friends or events, knowing someone would feel badly regardless of your decision? How do you go about making a decision when conflicts like this do exist? Make a list of 20 things you love to do best. Are there any items which contradict one another?

After the broadcast:

1. Ask and discuss:
   a. Was this situation a realistic one?
   b. What do you think will happen?
   c. How is Tom feeling?
2. Role-play alternative ways in which the situation may end.
   a. Why do you think anyone would want to vandalize anything?
   b. What kind of people do you think Eddie and Jake are?
3. Recommend ways in which vandalism might be dealt with.

LESSON 15
Whose Needs First?

Summary: Members of a fourth grade class find it difficult to decide whether or not to serve personal or group needs. Doug has a special interest in insects, while Chuck is "all out for sports." Chuck is critical of Doug for not being a member of the class baseball team and jeers at his insect hobby. Doug, on the other hand, finds himself unwilling to participate in the group's open house activity. Both boys are ultimately faced with two questions: 1) How much responsibility should I assume as a member of the class? 2) When do my needs come first?

Concepts: Caring; interaction; groupneeds; individual needs; values; valuing process.

Objectives: Students should be able to:

1. recognize that values motivate behavior.
2. employ decision making and valuing processes in order to reach solutions to problems and act.

Before the broadcast: Ask and discuss: Have any of the students ever been in a situation where they had to decide whether or not to join a group activity or to do their own thing? What did students have to consider in order to make their decision?

After the broadcast:

1. Ask and discuss.

a. Did any of your experiences seem similar to either Doug's or Chuck's? Explain how you decided whether to do the group thing or your own thing.

b. Why do you think Doug and Chuck behaved the way they did?

c. Do you think an individual should always do his own thing regardless of the situation? What may be the advantage and consequences of such behavior?

2. List things that can only be accomplished by group effort. By individual effort.

3. Role-play or write a short paper as a continuation of this broadcast, to determine the decision you think Chuck and/or Doug should make.

WILD, WACKY, WONDERFUL, WHIZBANG WORD EMPORIUM

LESSON 1
Why Man Creates*

Overview: Creative thought and experience are explored in this program. Man's need to create is indicated by his desire to imrpove his condition and by his innate need to express his identity and inner feelings.

(*Please note that use of "man" refers to humankind, not to masculine gender.)

Discussion: Examine hypothetical situations in which students must rely upon their imaginations and ingenuity in order to survive or lead better lives. (1) You are shipwrecked on a desert island. What means can you devise to help you in leading a life suited to your needs? (2) There are no longer any mechanized means of transportation. How will you travel?

Emphasize how need in each of the above cases forces individuals to create.

Encourage a discussion of students' frustrations and need to express themselves. Examines school and city environments for signs of individual expression. Writing on walls, student publications, clubs and vandalism are exples of expression within the school; protest marches. leetters to editor, hobbies and graffiti are examples of expression in the city.

Activity: Have the students create items which are unique expressions of themselves, and which serve as inttoductions to poetry.

Have students spell their names vertically on paper. Then ask them to think of words which begin with each letter of their nams. The words must be descriptive of the students as they see themselves. Example:

J jiving
A arguing
M mimicking
E eating
S sulking

Collect the name poems and read the words (in jumbled order) to the class. See if students can identify the individuals who submitted the words. As an introduction to poetry, point out to students that a few words can sometimes describe someone as well as an entire paragraph.

A Sixth grader in New York worte this poem which captures the need to create

I want to create a thing that is beautiful
Something that is as huge as the Grand Canyon
And as tall as the sky can reach
Something that could make me proud
So proud to stand up and say,
"I did the work."

Follow-up questions (and answers):

1. According to the narrator, what is the first reason man creates? (Man longs to create something better for himself and for mankind.)

2. What example from history is given? (Man created fire for comfort.)

3. Man wants to imitate things he sees around him. What example is given in the program? (Man tries to fly.)

4. What is another need that prompts man to create? (A need to express himself.)

5. How do the characters in the program express themselves in school and at home? (In school students write on walls; at home Anthony experiments with his chemistry set, and Sarah bakes a creation in the kitchen.)

6. Man learns to express his identity in a way accepted by society through art, literature and music. What adjective describes how he does this? (Artistic)

7. How do the characters in the script learn to express themselves artistically? (A boy who once released his frustrations by pounding on his classmates pounds on a piano instead; Sarah, who tried to bake a creation, learns to sculpt; the boy who once wrote on walls becomes an author.)

LESSON 2
Why Literature?

Overview: This program includes a definition of literature and an explanation of its reason for being. An on-the-spot news team interviews various people who explain why literautre is important in their lives.

Discussion: Ask students if they have ever kept diaries, and emphasize that this is a form of expression. Explain that a diary is also a form of literautre—the autobiography.

Stress the importance of literature by asking what ways we have of learning about people from preceding generations, other than literature. If all literature were destroyed, what would become of our history and present knowledge? For instance, what would have happened if the Constitution or Bill of Rights had not been written but had been passed by word of mouth from one generation to another?

For Fun: After the discussion, have students look at their class notes. Is there doodling on the papers? Have students written any comments? Is this expression of thought?

Activity: This might be the ideal time to encourage trips to the library. Students may check out books and report about them. Have the students answer the following questions after reading their books: a) Waht was your favorite part of the book? b) Why? c) Was it because you related with the part? d) With which characters did you identify? e) Who were the heroes in your book? f) Why are they your heroes? g) What qualities do they possess which makes you admire them?

Resources: (1) Use Tom Sawyer and Huckleberry Finn as examples of literature which has universal and permanent interest. Both pieces of literature have survived because they are stories with which people of all ages can identify. Both central characters, for example, are typical boys who live the kinds of lives which typical youngsters dream of enjoying-adventure, raft trips and independence.

(2) "The Secret Life of Walter Mitty" by James Thurber can be used as an example of how a person may use literature as an escape and for enjoyment. It also shows how a person can identify with characters who can do things the reader cannot.

(3) The following examples of poetry, written by middle school students, show emotions with which students can identify reports

sore thumbs
tired minds
stuffing
hoards of
information into a small skull
Into the barbershoop I was hauled,
Hauled by a determined mother.
Out of the barbershop I came
Bald,
Bald as a baby brother.
As I walk down the street I think
about moving away.
Having been here so long, losing
all my friends.
It is like dropping dead and arising
and starting a whole new life.
No friends, nothing.
Lost in the mist in a crowded city,
No place to go.
I might as well be dead.

Follow-up questions (and answers):

1. What is the first requirement of literature? (It must be written; it must have permanence.)

2. What are some examples of literature in our everyday lives, as described by Ted Kite? (Love letters, diaries, notes in class)

3. People need to express themselves through writing. What two examples of this fact were given in the program? (John wrote poetry to express his love for Marsh; Eddie Ter wrote about sports.)

4. (a) Why do people read books? (People read for many different reasons. Sometimes they can enjoy books which present situations which are unreal; however, people also know that events in books could possibly happen.) (b) What examples of this were given in the program? (The little old lady read Love Story because she enjoyed crying; the man who read The Monster Who Massacred Michigan at Midnight loved to read about gore but couldn't stand the sight of blood.)

5. (a) What is the first type of identification mentioned in today's porogram? (Identifying with what the author or poet has written) (b) What example of this type of identificaion was given in the program? (Mother Nature identified with a poem about nature.)

6. (a) What is the second type of identification? (Identifying with a character in a story) (b) What example of this kind of identification appeared in the program? (A boy identified with Huck Finn.)

7. (a) What was the third type of identification? (Identifying with characters who are capable of doing things we cannot-characters who represent the types of heroes we would like to be) (b) What example was given? (The hero of the meek man was super-spy James Bond.)

LESSON 3
Poetry-What and Where?

Overview: Batman and Robin search for poetry in an effort to find what and where it is. They discover that poetry is an integral part of our everyday lives.

Discussion: Recall the students' name poems from Program No. 1 and emphasize that they are a form of poetry.

Activity: Have each student become a poetry detective and search for poetry in his everyday life. Have each bring in an example of poetry which was found in a magazine, book, newspaper, billboard, radio or TV.

Resources: The following poem considers the meaning of poetry:

It doesn't always have to rhyme,
but there's a repeat of a beat, somewhere
an inner chime that makes you want to
tap your feet or swerve a curve;
a lift, a leap, a lightening split;
thunderstruck the consonants jut,
while the vowels open wide as waves in the noon blue sea.
You hear with your heels, your eyes feel
what they have never touched before:
fins on birds, feathers on a deer;
taste all colors inhale
memory and tomorrow and always the taste is
today.

Books: *It Doesn't Always Have to Rhyme*, and *Finding a Poem, both by Eve Merriam.*

Follow-up questions (and answers):

1. What is the first thing we learned about poetry in today's program? (Poetry does not have a "pat" definition.)
2. Where do Batman and Robin first find poetry? (In music; the lyrics of a song contain poetry.)
3. Batman and Robin discovered poetry by listening to a father put his baby to sleep. Where was the poetry in this sequence? (In the lullaby and the "kitchy-kitchy-koo's")
4. How does TV give Batman another clue to the hideout of poetry? (Commericals often contain poetry.)
5. (a) The playground provides Batman with another clue. How? (Children's games often contain poetry.) (b) Can you recall some of the poetry from the playground? ("Ring around the rosies, pocket full of posies. . .."; "Red rover, red rover, send Willie right over. . ."; "Patty cake, patty cake, baker's man, bake me a cake as fast as you can. . .."; "Step on a crack, break your mother's back. . .."; "Sticks and stones can break my bones, but names can never hurt me.")

LESSON 4
Poetry in a Word

Overview: The setting is the 1950s, and the characters from "Happy Days" illustrate how words and phrases may have different meanings according to their usage. The characters emphasize the importance of choosing "just the right word to create just the right feeling" in poetry. They also show how words create different reactions and images in the subconscious mind.

Discussion: Examine the poem "Annabelle Lee" by Edgar Allan Poe. Discuss how the success of the poem is influenced by the repetition of two words—Annabelle Lee. A substitution would have caused the poem to fail. What other words add to the flowing, peaceful effect of the peom?

Activity: Have the students think of synonyms that might cause some confusion or misunderstanding. Then ask the students to act out an episode in which one person misunderstands the meaning of another because of the use of these words. Use the episodes in the script as examples.

Ask each student to say a word and have the class react to the feelings it inspires (e.g., ice cream, school, mucky, slimy, soothing, satin).

To introduce poetry and to show the importance of words, demonstrate Cinquain and Haiku. Both forms of poetry show how a thought can be expressed in the fewest words possible.

Cinquain (a five-line poem):

1) Write a noun.
2) Write two adjectives which describe the noun.
3) Write three verbs which tell what the noun does.
4) Write a statement about the noun.
5) Repeat the noun or its synonym.

Example:

Rules
Good, bad
Govern, limit, protect
Rules have a reason for being
Rules

Friends
precious few
help, laugh, love
friends make life worth living
friends

Haiku (a three-line poem with only 17 syllables):

The first and third lines of Haiku contain five syllables each; the second line contains seven syllables.

Examples:

Roaring winter storm
Rushing to its unseen end
Calls out with its life

Follow-up questions (and answers):

1. The first thing Richie learns in the program is that words may have different meanings at different times and to different people. What words in the show are examples of this? (hood, lines, point)
2. Fonzie said, "It's unreal how many times y' can misunderstand what a cat says!" What examples prove his statement? ("Hitting a guy with glasses" can mean hitting a person who is wearing glasses or using glasses to hit someone; "Give me a hand" can mean "Help me" or applaud; "Clean and dress the bird" can mean clothe it or prepare it for cooking.)
3. Besides having different meanings for people, words inspire different _____. (Fill in the blank) Give an example. (feelings—Sheila reacted violently to the word "snake.")
4. Carl learned another lesson about words at the hop. What did he discover? (Words which have the same meaning might have drastically different connotations, e.g., skinny and slender.)
5. Why did the composer of "You're 16, You're Beautiful and You're Mine" choose the word "beautiful" rather than "pretty"? ("Beautiful" describes a more dazzling king of beauty than "pretty." Also, "You're 16, Your're Pretty and You're Mine" does not fit the beat of the tune.)
6. Why was the next song titled "Maybe, Baby" instead of "Perhaps, Baby" or "Possibly, Baby"? ("Maybe" rhymes with "baby.")
7. What are two reasons the composer chose the word "runaway"? (It says everything in just one word; it has a sound like something running away—rrrrr.)

LESSON 5
Poetry—Looking Further

Overview: Wonder Woman picks up where Batman left off and continues to discover all that poetry can do. The different types of poetry are discussed, including lyric, ballad and free verse.

Discussion: Have the students choose their favorite types of poetry and give their reasons for their choices. Discuss the evolution of poetry from ballad to lyric. Show how ballads tend to be pure entertainment, while lyric poetry often deals with a hidden thought or feeling.

Activity: Have students bring recordings of songs which typify a certain type of poem, and have them identify the poetry.

Follow-up questions (and answers):

1. What is the first type of poetry Wonder Woman discovers? (lyric)
2. What characterizes this type of poetry? (It is usually short, subjective and song-like.)
3. Wonder Woman listens while a woman tells her of the circumstances surrounding a suicide. What type of poetry does the woman use to describe the incident? (ballad)
4. What poem was an example of free verse? ("Fog")
5. What is the distinguishing characteristic of free verse? (Free verse doesn't rhyme and has irregular meter.)
6. Where in the program does poetry appear—undetected by Wonder Woman? (Wonder Woman speaks in verse.)

LESSON 6
The Sounds of Poetry

Overview: Music and characters resembling those from the Mickey Mouse Club take listeners on a tour of consonance, assonance, alliteration and onomatopoeia.

Discussion: Have students discuss our use of alliteration and consonance in everyday speech. Cite examples from advertising and common cliches (e.g., cool as a cucumber, tough as toenails).

Activities: Have students rely on music again as a method of identifying the sounds of poetry. Music is filled with alliteration and consonance.

Introduce consonance with entertaining tongue twisters such as "Peter Piper" and then progress to examples from poetry. Have students create their own tongue twisters, preparatory to writing poetic phrases using alliteration.

Have each student bring a sound effect to class. Have students identify each sound effect with an onomatopoeic word (plop, gurgle, squeak).

Have students identify the instances of consonance, assonance, alliteration and onomatopoeia which occur in this verse from Poe's "The Bells":

Hear the sledges with the bells—
Silver bells!

What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells'
From the jingling and the tinkling of the bells.

Follow-up questions (and answers):

1. "Poetry Place" and "Dudley Duck" are examples of _____ (Alliteration)
2. The lyrics of "Sittin' In the Mornin' Sun" contain examples of _____ (Assonance)
3. Dudley Duck said that "woof" and "quack" were examples of _____ (Onomatopoeia)
4. _____ is the repetition of a consonant sound. (Consonance)

LESSON 7
Figures of Speech

Overview: Wolfman Sam the disc jockey treats listeners to some tidbits of simile, metaphor and personification. By playing some musical hits, past and present, Wolfman Sam supplies entertaining examples of figures of speech; at the same time, he reminds listeners that poetry is inherent in music lyrics.

Discussion: Emphasize that figures of speech occur in prose as well as poetry, and discuss further their appearance in everyday conversation. Student examples of alliteration and consonance (Program 6) may also be examples of simile and metaphor.

Discuss our everyday use of personification. Inanimate objects may be referred to as feminine or masculine; human attributes may be ascribed to non-human objects (weeping willow).

Activities: Have a student begin a story with a simile or metaphor ("Jimmy was fat as a pig, so he decided to go on a diet.") Another student then adds another figure of speech ("Rather than be a horse, he started to eat like a bird") and the activity is continued until each student has added his own simile or metaphor and the story is completed.

Give examples of a) simile; b) metaphor; c) personification

Follow-up questions (and answers):

1. The lyrics "I am a tower of strenth" and "You are the sunshine of my life" are examples of _____ (Metaphor)
2. The lyrics "Your love is like a seesaw" and "Your love is like an explosion" are examples of _____ (Simile)
3. "The night has a thousand eyes" and "June, she will change her tune" are examples of _____ (Personification)
4. Wolfman Sam states, ". . . it's _____ whenever you hear the words 'as' and 'like'." (Simile)

LESSON 8
Prose—Poetry It's Not

Overview: A mad scientist leads listeners through the mysterious world of prose. Students are introduced to the elements of a story—setting, mood, theme, character and plot.

Discussion: Refer to the name poems introduced in program 1 and remind students that poetry can describe something in a very few words, while prose tends to rely on detail and description.

Have students discuss the relationship between setting an dmood by examining a film or TV program. Did the mood change with the seting?

Activities: Have each student write a poem which describes an object and then a prose descriptive of the same object.

In order to stress the importance of the senses in descriptive prose, have each student bring to class an object which illustrates one of the senses (a bell, a lemon, velvet). Blindfold a student and have him identify an object.

Define a) setting; b) mood; c) theme; d) character; and e) plot.

Follow-up questions (and answers):

1. How does the setting in "Frankenstein" help to create the mood? (The setting is a dark, gloomy castle—which helps create a foreboding, scary mood.)
2. What is theme? (A central idea in prose)
3. a) What devices are used to set the mood in this program? (Lightening, thunder, rain) b) What is the mood of the program? (Eerie, scary)

LESSON 9
Finding a Plot

Overview: "As the Tummy Turns" (a take-off on the old daytime soap opera) and news flashes from David Finkley supply the information about Plot. Plot is defined as a conflict in the story and—with tongue in cheek—the program explores man vs man, man vs nature, man vs society and man vs himself.

Discussion: This will be a good time for a current events lesson! Have students bring to class newspaper articles which provide examples of conflicts presented in the program.

Have students do another book report in which they identify conflicts within the story

Ask students to describe favorite TV programs and identify plots.

Activities: Besides providing examples of conflict, the soap opera presents perfect examples of sub-plots. Have students role-play a situation which has a plot and a sub-plot.

Remind students of the stories they created with similes and metaphors. The stories were probably humourous because of the absence of plot. Ask students to re-work stories, this time inlcuding plots and sub-plots.

Follow-up questions (and answers):

1. Ike Icicle's braving the "snow, wind and freezing weather" in an effort to reach the top of the mountain was an example of man vs _____ (Man vs nature)
2. Babyface Belch's conflict with the police was an example of _____ (Man vs society)
3. "The first woman boxer challenged the heavyweight champion of the world in a title bout held this afternoon," reports David Finkley. This is an example of man vs _____ (Man vs man*)

*This might be a good time to explain that "man" in this sense refers to humankind, not masculine gender.

LESSON 10
What a Character!

Overview: While exploring space, Mr. Snock and Captain Quirk also explore the different types of characters found in a story They find specimens of "flat" characers, "round" characters and"stock" characters.

Discussion: Discuss with students their heroes. Are they "flat" characters? Why? Why not?

Examine a TV series which is a favorite of the students and categorize the characters, if possible.

Discuss the dangers and injustices of sterotyping people we meet. Ask students if they have ever made rapid personal judgments, only to discover later they were wrong? Have they ever felt sterotyped themselves?

Activity: Have students choose pairs of characters from literature or TV (e.g., Batman and Robin, the Lone Ranger and Tonto, Huck Finn and Jim). Ask them to describe how the minor character in each case helps to establish the personality of the major character.

Follow-up questions (and answers):

1. What characters in the program are examples of "flat" characters? (Lone Ranger, Superman, Batman)
2. Explain the difference between "flat" and "round" characters. ("Flat" characters tend to be one-sided and predictable; "round" charactesr have many facets and complex personalities.)
3. What examples are given for "stock" characters? (The meek, mild mannered man; the flirtatious maiden; the hulking athlete)
4. What is another word for "stock" character? (Stereotype)

LESSON 11
Tying It All In

Overview: This program reviews all that has been presented in earlier programs. It combines various protions of earlier programs in order to present a collage of information and entertainment.

Review activity: An effective way to review is to allow class members to compete with one another. The class may be divided into two teams. Each team composes questions concerning the content of the eleven program in the series. They decide how many points each question is worth, and the score is tallied as members of each team question the opposition. When the teacher calls time the team with the most points wins.

WISE CHOICES II

Introduction: WISE CHOICES II is a series of programs designed for children in grades 4 - 6 as a sequel to WISE CHOICES I, which was an introduction to the beginning concepts of Consumer Education. The programs present situations to the listeners that involve students in a variety of activities related to extending their consumer competencies.

"Cee-Cee"(short for Christopher Consumer Cat), who made his debut in the WISE CHOICES I series, returns a little older and a little wiser for the fourth through sixth grade listeners. He has moved from his alley in the city and has "retired" to a small piece of acreage located at the edge of the city near the airport and the river. This "retirement home" is reached by climbing the apple tree to the upstairs window of an old barn that serves as the family's tool shed and garage. A new main character, "Cool-Cat", who sometimes thinks he knows all there is to know about everything, finds out in the series' programs that "Cee-Cee" has some good ideas about making wise choices as a consumer. Another new main character is "Samantha" who also needs "Cee-Cee's" wiser, consumer advice.

LESSON 1
Is There a Hole in Your Pocket?
Theme: Saving

Summary: This first lesson of WISE CHOICES II deals with impulsive spending. Jamie, "Cool-Cat's" hard working friend, wants to own a "plane to tower" radio but never seems able to have enough money to make the purchase. "Cool-Cat" learns from "Cee-Cee" how to help Jamie achieve his goal through a savings plan.

Objectives: Students will be able to:

State disadvantages of impulse buying.

Distinguish between long-term and short-term goals.

Participate in a classroom savings project.

Tell how proper care of materials(including clothing) helps extend one's resources.

Before the broadcast: Ask the students to tell you what they think this expression means - "Your money is burning a hole in your pocket."

Discuss.Have students tell about their experiences with saving money to buy something they wanted. Did they have a plan? Was it difficult for them to save? Was it worth it?

Discuss. How taking care of things such as clothes, toys, bikes, etc. is a form of saving.

Have the class decide on a long term goal such as a special field trip, a class "skating" party or something for the classroom. Combine a savings and ecology project by collecting bottles and cans. Save the money in a classroom piggy bank made out of a bleach bottle or a balloon base, paper mache pig.

Have materials available for an art center activity for students to make individual banks.

Resource Materials

Films:

Beginning Responsibility: Using Money Wisely, 1-3, C., CORONET, 1968.

Beginning Responsibility: Taking Care of Things, 1-3, 11 min., C., CORONET, 1968.

Economics for Elementary: A Day in the Life of a Dollar Bill, 2-5, 11 min., C., OF, 1972.

Economics: Money, 1-6, 11 min., C., BFA, 1971.

When I Need More Money, 4-6, 9 min.,C., STER., 1970.

Filmstrips:

Money, Checks and Banks, 7-12, 6 filmstrips, 3 records, C., EyeGate, 1970.

Primary Economics, K-3, 4 filmstrips, 2 records, C., AVI, 1970.

LESSON 2
Who Really Pays?
Theme: Shoplifting

Summary: "Cee-Cee" tells Samantha, another of his cat friends, how Sandy and Mary decide to have a popcorn sale in order to raise enough money to buy a skateboard. At the end of the first sales day, Sandy discovers several bags of popcorn have been "ripped off" making it impossible for them to realize the needed profit. The profit problem is solved when the cost of the remaining twenty bags of popcorn is raised from 10 cents to 15 cents. The added cost gives some concern to the popcorn shoppers. The program will help students to understand why the cost of shoplifting is passed on the the consumer.

Objectives: Students will able to:

Identify the consumer as the one who "really" pays for shoplifting.

Explain how shoplifters cause businessmen to raise the price of goods.

Tell to what extent shoplifting will affect one's reputation.

Before the broadcast: To find out how much the students understand about the consequences of shoplifting, ask: What would happen if people stopped shoplifting? Record the responses.

After the broadcast: Discuss the following:

Why do store owners raise the price of goods to cover for shoplifting?

Who bears the financial loss of shoplifting?

Why do children and adults shoplift?

To what extent will shoplifting affect one's reputation in later life?

Write fictitious stories concerning juvenile shoplifters who were apprehended and read them to the class. Choose one to dramatize. Have characters such as parents, store detective, juvenile court judge tell how they felt when playing their part.

Refer to the question asked before the broadcast. What would the students add to or delete from their list of responses?

Resource Materials

Books:

Shoeshine Boy, by Jerrold Beim, Morrow, c1954.

Films:

(The) Bike, K-4, 13 min., C., CHURCH, 1970.

Busted, 7-12, 17 min., C., OXFORD, 1971.

(The) Lemonade Stand: What's Fair?, 3-6, 14 min., C., EBEC, 1970.

Only Benjy Knows: Should He Tell?, K-5, 4 min., C., EBE, 1971.

Right and Wrong - and What's In Between?, 1-6, 10 min., C., PEREN, 1968.

The Shoplifter, 10-12, 20 min., C., HSF, 1970.

Filmstrips:

Our Economy, 6-8, FS-R, 6 filmstrips, 6 records, C., Westinghouse, 1971.

LESSON 3
Can You Do It Alone?
Theme: Shared Cost of Service

Summary: "Cee-Cee" and "Cool-Cat" rush to a fire in "Cool's" neighborhood. "Cee-Cee" starts his friend thinking about the need for government to produce some services such as fire protection. "Cool-Cat" has a wild dream about trying to provide such fire protection for himself. Students will be helped to understand which service must be shared and which services are better provided by individual resources.

Objectives: Students will be able to:

List five or more services produced by government.

Tell who pays for these services.

Name several kinds of taxes.

Distinguish between protection provided by government services and protection by individuals.

Before the broadcast: List students responses to - What if,a. every car had to have its own highway and b. each family had its own fire truck.

After the broadcast: Find out the cost of fire protection in your locality. How is the m oney collected? Make a list of other interests such as police protection, good roads, health services which people have in common.

List costs connected with fire protection which are not shared. What is the cost of fire insurance for the average home owner in your own community? Why is it important to have fire insurance?

Make a bulletin board display to illustrate what would happen to a city without government services. Students could draw or paint such scenes as:

a. traffic without traffic lights
b. unrepaired, unlighted streets
c. no garbage collection
d. homes without sewage or water supply
e. fires spreading without firemen to put them out
f. no public schools
g. parks without maintenance
h. criminals operating unchecked by police
i. spread of disease

Find out how people are taxed to pay for these services. To acquaint students with various careers in government services, invite a civil service official to talk to the class about the many types of specialists working in government today and the kinds of training and education required for these jobs.

Resource Materials

Books:

Becky's Birthday, Tasha Tudor, Viking Press, C., 1960.

From Barter to Gold, Solveig Paulson Russell, Random House, nd.

How People Live in the Big City, Murrel Stanek and Barbara Johnson, Benefic Press, c1964.

The Little House, Virginia Lee Burton, Houghton-Mifflin Co., 1942.

Maybelle,The Cable Car, Virginia Lee Burton, Houghton-Mifflin Co., 1952.

This is my Country, June Barr, Whitman, 1966.

Films:

Cities and Protection: Protecting Lives and Property, 1-3, 8 min., C., McGH, 1968.

Economics - It's Elementary, 1-5, 11 min., C., AIMS, 1965.
We Make Choices, K-6, 10 min., C., BARR, 1969.
What is Money?, 4-6, 11 min., C., STER., 1970.
Why We Have Laws: Shiver, Gobble and Snore, K-6, 7 min., C., LC, 1970.
Why We Have Taxes: The Town That Had No Policeman, K-6, 7 min., C., LC, 1970.

Filmstrips:
Family Life in a Colonial Town, 4-8, MGHT, 1964.

LESSON 4
How Do You Complain?
Theme: Complimenting and Complaining About Merchandise

Summary: Samantha is concerned about one of her young "people" friends who has had a bad experience with merchandise. "Cee-Cee" listens sympathetically and relates some good and bad experiences with services and merchandise his friends have encountered. "Cee-Cee" coaches "Sam" in ways a responsible consumer "complains and compliments" in order to maintain good marketing standards.
Objectives: Students will be able to:
List places or agencies to which poor quality merchandise, or services, should be reported.
Identify effective and ineffective ways of making complaints about merchandise and services.
Explain how both complaints and compliments help to maintain marketing standards.
Before the broadcast: Have the students briefly share their own experiences concerning either merchandise, or a service that was unsatisfactory. What did they do about it?

After the broadcast: Explain why politeness and attitude are important when making complaints. Role-play a customer complaining to a workman about merchandise, or a service received. (Some might do it rudely to show how not to complain.)
Role-play complimenting a service received, or write a complimentary letter to a business for merchandise or service received.
Make a list of agencies to which complaints can be given.
Discuss how a compliment or a complaint might affect a business man.

Resource Materials
Films:
Beginning Responsibility: Other Peoples' Things, 1-3, 11 min., C., CORONET, 1968.
Beginning Responsibility: Taking Care of Things, 1-3, 11 min., C., CORONET, 1968.
Stores In Our Community, K-3, 10 min., C., CORONET, 1954.

LESSON 5
Do You Want a Job?
Theme: Getting a Job

Summary: Sandy and Jamie apply for jobs. One gets a job, the other does not. This brings up the question of how to successfully apply for work. "Cee-Cee" and "Cool-Cat" role-play characters seeking employment in a series of vignettes. The classroom students play the roles of employers and indicate following each vignette whether or not they think "Cee-Cee" and "Cool-Cat" should be hired. The program ends with Jamie knocking at a door to apply for another job. The class continues to play Jamie's role as an activity following the broadcast.
Objectives: Students will be able to:
Explain how personal appearance is important when applying for a job.
List behaviors an employer might look for in an applicant.
List jobs that could be available in the neighborhood.
Identify skills they would have to develop for jobs they may have now as third, fourth or fifth graders (babysitting, paper route, etc.).
Respond in a role-playing situation, or write an answer to an advertisement wanting a student to work as a paper carrier or babysitter.
Before the broadcast: Explain to the students that today's program will deal with applying for work. Prepare them to participate in the program in the role of an employer deciding whether or not to hire "Cee-Cee" and "Cool-Cat" as they role-play different ways of seeking employment.

After the broadcast: Continue with role-playing Jamie applying for work. Choose a Jamie and an employer. Have several students take these roles.

Films:
Am I Dependable?, 4-8, 11 min., C., CORONET, 1971.
Are Manners Important?, 3-8, 11 min., B&W, EBF, 1954.
Are You Ready for a Job?, 7-12, 10 min., C., AIMS, 1968.
Economics: Newspaper Boy, 5-8,15 min.,C., BFA, 1971.
(A) Good Place to Start, 9-12, 26 min., C., USGSC, 1970.
I Never Went Back, 7-12, 16 min., C., CAHILL, 1964.
It's Up To You, 8-12, 11 min., C., NEWEN, 1969.
Listen, Listen, 9-12, 18 min., C., FORD, 1969.
On Herbert Street, K-4, 14 min., C., CHURCH, 1970.
Story of Dudley the Dropout, 9-12, 18 min., C., COATES, n.d.
Your Job: Applying for It, 10-12, 14 min., C., CORONET, 1969.
Your Job: Finding the Right One, 10-12, 14 min., C., CORONET, 1969.
Your Job: Fitting In, 10-12, 16 min., C., CORONET, 1969.
Your Job: Getting Ahead, 10-12, 16 min., C., CORONET, 1969.
Your Job: Good Work Habits, 10-12, 14 min., C., CORONET, 1969.
Your Job: You and Your Boss, 10-12, 16 min., C., CORONET, 1969.

LESSON 6
May I Borrow. . . ?
Theme: Credit

Summary: "Cool-Cat" learns the advantages and disadvantages of using credit as he and "Cee-Cee" take a tour around the neighborhood. They visit Skipper Hansen who has just purchased a new fishing boat and Pop Alexander who has just returned from the hospital. By the time the cats meet "Wild Willy Wooley" with his flashy new "threads" and his new sports car, "Cool-Cat" has a good understanding of when it is wise and unwise to use credit. Thanks to "Cee-Cee" he becomes a more responsible "borrower."
Objectives: Students will be able to:
Identify credit with trust.
Define contract and collateral.
Give examples to illustrate when credit would be beneficial.
Give examples to illustrate when credit would be unwise.
Tell why there is a cost to consumers for using credit.
Before the broadcast: Explain to the students that in today's broadcast "Cee-Cee" helps solve "Cool-Cat's" borrowing problem. If the students determine they, too, have a "borrowing" problem(borrowing pencils, etc., from each other and teachers), the broadcast suggests a solution the group may wish to try. (The borrower puts up some collateral.)
After the broadcast: List the advantages and disadvantages of using credit.
Advantages:
a. Permits use of articles while paying for them.
b. Permits immediate purchase of needed or wanted items or services.
Disadvantages:
a. It is more expensive.
b. Outright ownership is not attained until all payments are made.
c. May lead to people spending more than they can afford.
To help students be aware of and understand the service cost involved in using credit, compute the following:
Find actual items advertised in the local paper to compute.
Help children become aware that everything on public record may go with a person's credit rating. Discuss how these articles in a local newspaper might affect a person's credit rating: "Student Earns Scholarship Award" and "Youth Steals, Wrecks Car."
Discuss with students that whether they realize it or not, they have a credit rating with their friends and classmates. Make a simple check list and have students rate themselves plus or minus:
Returns borrowed items(pencils, erasers, etc.).
Returns library books.
Keeps agreements(contracts) with classmates and teachers.
Repays school lunches charged.
(Add other items applicable).

Resource Materials
Films:
Beginning Responsibility: Other People's Things, 1-3, 11 min., C., CORONET, 1968.
Beginning Responsibility: Taking Care of Things, 1-3, 11 min., C., CORONET, 1968.
The Bike, K-4, 13 min., C., CHURCH, 1970.
Lost and Found, K-4, 12 min., C., BFA, 1969.
Money In The Bank - and Out, 1-6, 15 min., C., CHURCH, 1964.
Values: Being Friends, 3-6, 9 min., C., BFA, 1969.
Values: Cooperation, 1-6, 11 min., C., BAILEY, 1969.

Filmstrips:
All of Us Together, K-3, C., EG, 1966.
Economics in the Home, School and Community: Money and Barter, Kit 6, 4 filmstrips, 2 records, C., K-6, STERLING, n.d.
Why We Use Money, 1-6, C., SCHLOAT, 1962.

LESSON 7
Does That Make Sense?
Theme: Advertising

Summary: Samantha and "Cool-Cat" learn from "Cee-Cee" about three emotionally-persuading techniques which are used widely in advertising. These techniques include:
1. Leading the group.
2. Imitating(famous people or a lifestyle).
3. Desire to conform(be like the others).

By the time our wise consumer is through helping his friends understand how advertising influences their choices, both cats are able to identify examples of these three emotional persuaders.

Objectives: Students will able to:

Identify three "emotional" techniques used in advertising.
Evaluate sources of information.
Identify legitimate and illegitimate offers in ads.
Explain how advertising influences our choices.

Before the broadcast: List and discuss items or services that students have purchased because they were influenced by advertising on a billboard, TV, radio, newspaper or magazine.

After the broadcast: Make a bulletin display of the three emotional persuaders mentioned on the program. Have students collect ads from newspapers and magazines. They may pictorally represent TV commercials or billboard ads to categorize. Three "emotional persuaders" include:

a. Leading the group - would include being first to own, wear buy an item. This advertising appeals to our desire to influence others.

b. Imitation - would include advertising which persuades the consumer to identify with someone successful, or someone they would like to emulate(sports hero, movie or TV star), or identify with a particular style of living.

c. Desire to conform - would include ads encouraging the consumer to buy in order to be part of the "in" group(style changes are a good example).

Write and/or dramatize a commercial which illustrates one of the emotional persuaders. Have classmates identify which technique is used.

Compare claims made in advertisements for a given product with the rating of the product in *Consumer Reports*. Explain why one report is more likely to be unbiased than the other.

Make a list of psychological appeals used in ads. Discuss which are legitimate offers and which are not:

Prolongs youth, increase beauty.
Increases user's popularity.
Keeps people slim.
Entitles purchaser to a free gift.
Reduced price offered for a short period only.
Will make someone love you.
Appeals to appetite by word and pictures.
Improves health.
Easy to use.
Money-back guarantee.

Resource Materials

Films:

Cities and Communication: Keeping the Community Informed, 1-3, 8 min., C., McGH, 1968.
Consumer Education: Who Needs It?, 7-12, 18 min., C., CF, 1972.
Consumer Power Advertising, 7-12, 15 min., C., BFA, 1971.
Harold and Cynthia, 6-12, 10 min., C., Eccentric Circle, 1972.
Label Logic, 7-12, 18 min., C., A, 1969.
What Do I Receive for My Money?, 4-6, 9 min., C., STER, 1970.
The Buy Line, 7-12, 14 min., C., FC., 1973.

Filmstrip:

Buyer Beware, 9-12, 1 filmstrip, 1 record, Guidance Associate, 1972.

LESSON 8
Do You Have a Permit?
Theme: Laws (Fraud)

Summary: Samantha expresses her concern about some of the door-to-door salespersons in the neighborhood selling magazines and candy. "Cee-Cee" explains how people may seek help from groups(and Laws) in order to check on a salesperson's legitimacy. When a salesperson shows up at "Cee-Cee's" to sell the family new roofing, Samantha knows how to check for fraud.

Objectives: Students will be able to:

Explain why it is a good idea to ask for a reference before dealing with a stranger.

Explain why it is not wise to buy goods or services from a door-to-door salesperson who is a stranger.

Name two groups or laws that protect consumers.

Give reason why it is advisable to have a permit.

Before the broadcast: Have the students look up the meaning of fraud in the dictionary. Ask students to give examples of worthless purchases either they, or their parents, have made.

After the broadcast: Discuss how one might check on the legitimacy of a salesperson selling roofing door-to-door.

Explain why it is unwise to buy goods from a door-to-door salesperson who is a stranger. Why it is the consumer's responsibility to check for references.

Dramatize a foolish person buying from a salesperson and a wise person buying from a salesperson.

Investigate these groups or laws that protect the consumer: Better Business Bureau, Consumer Protection Program, Pure Food and Drug Act, Bureau of Weights and Measures and Truth in Lending Act.

Resource Materials

Films:

Cities and Government: Governing Our Local Community, 1-3, 9 min., C., McGH, 1968.
Cities and Protection: Protecting Lives and Property, 1-3, 8 min., C., McGH, 1968.
Just Sign Here, 7-12, 14 min., C., CCM, 1970.
This Is Fraud, 9-12, 8 min., C., FF, 1972.
What Our Town Does For Us, K-4, 11 min., C., CORONET, 1955.

THE WORLD OF F. SCOTT FITZGERALD

Series Summary: THE WORLD OF F. SCOTT FITZGERALD is a series of eight two-part lessons which reflects Fitzgerald's view of America in the 1920's and 30's. Each lesson consists of documentaries, dramatizations and readings. There are also excerpts from remembrances, speeches and songs of the period.

Fitzgerald was one of America's greatest romantic writers and was a contemporary of other great American writers, including Sherwood Anderson, Willa Cather, John Dos Passos, Theodore Dreiser, William Faulkner, Robert Frost, Ernest Hemingway and others.

Although he grew up in the Midwest, Fitzgerald's viewpoint was that of a well-educated, well-to-do, urban, Northeastern socialite. He knew very little of other lifestyles. Yet, his writing reflects much of the social, economic, and political conditions of his times—the early 20th century, World War I and its effects, the Roaring Twenties, and depressed Thirties.

His characters have his values and through them, we have a valuable and enlightening picture of attitudes at that time: about society and personal relationships, of patriotism and war, ideals and cynicism, the optimism of youth and the reality of experience.

LESSON 1
PART 1
The Death of Heroism

Summary: Young Fitzgerald (played by Richard Thomas) describes his, and his friends' idealism and innocence as the United States enters World War I. Then he catalogs how the reality of war changed these naive attitudes.

President Teddy Roosevelt praises the virtues of war and compares it to a grand athletic contest; the song "Over There" promises victory but doesn't mention the cost. Other voices describe the eagerness of the young Ivy Leaguers as they went off to war and the disillusionment of the survivors. In a speech, President Warren Harding solemnly says that "it must not be again."

LESSON 1
PART 2
Emotional Bankruptcy

Summary: (Part 2 is narrated by Barbara Rush.) Josephine Perry is the daughter of the "Lake Forest Perry's,"a wealthy socialite family living near Chicago. Josephine is a teenaged beauty spoiled and self-centered. She believes that "girls are made for boys and boys are made for girls—and as often as possible."

It is 1916, the war is raging in Europe, and Josephine is attending an eastern finishing school. She meets and becomes infatuated with Captain Dicer, a dashing, handsome, French aviator. But her feelings for Dicer is more romantic than real; she is more in love with love than with the person. And that is how "the rich and beautiful Josephine found out that one can't spend and have at the same time."

Objectives: To gain insight into the thinking and attitudes of Fitzgerald's generation during the period of World War I. To understand the effects of World War I on Fitzgerald's generation.

Exercises: You are a Fitzgerald character, write a letter to a close friend . . .

a. As a young woman at an eastern finishing school.
b. As a young man at Harvard.
c. As a young Harvard graduate entering the army in 1917.
d. As the same man returning from the war.

You are a Fitzgerald character who has lived to the present time. How does your youth look to you now? How have you changed? How have events shaped your life?

You are a politician in 1917:

a. Write a speech urging that the U.S. enter the war.
b. Write a speech urging that the U.S. not enter the war.

Listen carefully to the song "Over There." What does it say?

Listen carefully to the song "I Didn't Raise My Son to be a Soldier." What does it say?

Questions: Fitzgerald, and the young men and women that he wrote about, have a special view of America that was colored and shaped by their Ivy League environment. What were these people like? What were their attitudes about society, manhood and patriotism?

The Death of Heroism describes some changes in attitudes towards war. What were these changes? How did they develop? How did they change?

In "Emotional Bankruptcy," what sort of person was Josephine Perry?

Vocabulary/phrases: Give the meaning of these words and phrases and the way they relate to Fitzgerald's writing.

Ivy League
idealism
"war to end all wars"
"making the world safe for democracy"
self-determination of small nations
the song "Over There"
cynicism
"wine bibbers of patriotism"
athletic imagery of war
Lusitania
liberty cabbage/liberty measles
Teddy Roosevelt

"The Great War was like a giant Princeton-Harvard game."
"Life doesn't have much to offer except youth."
"War is dangerous but romantic."
"It's more fun to love than be loved."
"She learned that you can't spend and have at the same time."

LESSON 2
PART 1
The Spoiled Priest

Summary: F. Scott Fitzgerald is introduced as America's great romantic writer of the 1920's and 30's; the author of the well-known books, *The Great Gatsby, Tender is the Night, This Side of Paradise* and more than 160 short stories. Born in 1896 in St. Paul, Minnesota, he was raised in a strict Catholic environment and in the "genteel tradition."

It was an era of tremendous economic and industrial expansion. Tycoons like J. P. Morgan and James J. Hill (who lived in St. Paul near the Fitzgerald home) were regarded as heroes although they often exhibited great selfishness and greed.

Fitzgerald displayed contradictory characteristics: he had small-town values but also admired wealth and power; he was both self-conscious and ambitious; he was raised in a strict Catholic atmosphere yet he enjoyed fast living and the bright lights. He recognized these contradictions in himself and knew he was sort of a "spoiled priest."His writing thus reflects this uneasiness with himself and the age in which he lived.

LESSON 2
PART 2
Absolution

Summary: (Absolution is narrated by Hugh O'Brien.) A young Midwestern boy, Rudolph Miller, is pulled between the unyielding spirit of his sternly Catholic father and the bright vision of a priest who urges the boy to go and see the "glimmering things of life." These two sides represent the basic contradiction in Fitzgerald: his conservative, small-town upbringing and his life-long pursuit of the things he wanted (money, status) but, because of his background, disliked himself for seeking.

Objectives. To understand F. Scott Fitzgerald's background (Catholic, Midwestern) and how it affected his writing.

To understand F. Scott Fitzgerald's attitudes (for example, about status, money, and behavior) and how they affected his writing.

Exercises: Listen to the descriptions of St. Paul and the northeastern prep school atmosphere. Compare them. Why do you think Fitzgerald wanted to move east?

Talk about growing up in a strict Catholic atmosphere. How would it affect a person's attitudes towards things like family, loyalty, authority-figures, and temptations?

Talk about growing up as a Midwesterner in the early part of this century, as Fitzgerald did. What did he experience and see that affected his attitudes?

Listen to the description of Fitzgerald. Write a brief biography of Fitzgerald. Describe the world he lived in. What sort of things did he try to write about and how did he write about them?

Questions: What is a "spoiled priest?"Why was Fitzgerald a sort of "spoiled priest"?

Fitzgerald admired wealth, power, and good breeding. But it bothered him greatly that he admired these things. Why?

Vocabulary/phrases: Give the meanings of these words and phrases and the way they relate to Fitzgerald's writing.

poet laureate	pessimism	dogma
beautiful and damned	inferiority complex	capitalist
moral indignation	metaphor	absolution
spoiled priest	catharsis	magnate/tycoon
irony	ambitious	genteel tradition

"If you believe in anything very strongly, including yourself, and you go after that thing alone, you end up in jail, in the headlines, or in the biggest house on the block."
"Sometimes I don't know if I'm real or one of my characters."
"The Midwest seemed like the ragged edge of the universe, instead of the center."
"It seemed a romantic business being a literary figure."
Fitzgerald always admired families who were refined and cultured and used their money well.

LESSON 3
PART 1
He Called It the Jazz Age

Summary: The Jazz Age, the period between World War I and the Great Depression of the 1930's, is described through songs, impressions, and remembrances. It was a period of changing values, especially by young people. The "repression" of the older generation, with its strict moral codes, are rebelled against by youths through their outrageous behavior.

The rise of American business and the conflicts over Prohibition also serve to emphasize the changing of the times. It was Fitzgerald who was the chronicle of the new ideas of the Jazz Age generation.

LESSON 3
PART 2
Offshore Pirate

Summary: Ardita Farnham is a Jazz Age flapper. She is intelligent, well-to-do, and rebellious. Her self-centerdness is her way of dealing with what she considers her family's and society's old fashioned views.

She meets a young man, a pirate, someone she thinks is an outlaw and not of her status. Without the bounds of social restrictions, they are able to become acquainted and intimate.

Objectives: To understand Jazz Age values; their roots, means of expression, and their conflict with traditional values. To examine the period of the Jazz Age as a time of change in American history: business, industry, and social relationships (especially the position of women).

Questions and Excercises: How would you describe the youth of Fitzgerald's Jazz Age: optimistic or pessimistic? confident or insecure? Explain. How did they feel about their elders? Do you see any similarities in attitudes between that period and more recent times in America?

What was Zelda like? Was she a liberated woman? How did Fitzgerald feel about her? How did Fitzgerald and Zelda fit into the Jazz Age?

What was a flapper? Listen to Fitzgerald's description of the Jazz Age. How did he describe it in terms of its parts, such as New York City, advertising, partying, automobiles and jazz music? Listen to the spokesmen for traditional American values, such as Calvin Coolidge, Aimee McPherson, and the supporters of Prohibition. Describe their views.

Vocabulary/phrases: Give the meaning of these words and phrases and the way they relate to Fitzgerald's writing.

metropolitan
age of transition
Stutz
Henry Ford
Calvin Coolidge
flapper
Prohibition
Great Depression
speakeasy
Womens' Christian Temperance Union
Jazz Age
Sigmund Freud
repression
Zelda

"Let the world be run by those who saw things as they were."
"Henry made a lady out of Lizzie."
"Puritanism was under attack in the 1920's."
"I think a woman gets more happiness out of being a gay, light-hearted, unconventional mistress of her own fate."

LESSON 4
PART 1

Summary: This presentation focuses on one of Fitzgerald's favorite themes: the intertwining of romance and the power of money. His fascination was magnified by the prosperity and spending spree of America's "golden boom" during the 1920's.

Fitzgerald's attempts to make money at writing and to court Zelda were unsuccessful until the publication and widespread acceptance of his first novel, *This Side of Paradise*. Then his career took off and he was able to learn through experience that money is a shaky foundation for the American Dream.

LESSON 4
PART 2
Winter Dreams

Summary: As a boy, Dexter Green caddied at an exclusive golf club and dreamed of someday winning the admiration of the privileged people he saw there, especially Judy Jones. Judy was rich and beautiful. Dexter dreamed of having not only her, but what she represented: the promise of a better and gaudier life. Many years later, he has the opportunity to review his dreams about Judy. The theme of this story resembles that of *The Great Gatsby*.

Objectives: To understand that America in the 1920's was undergoing radical changes. The rise of big business, advertising, credit, and the stock market helped to shape a new American Dream: the acquisition of money meant higher status in life. To examine Fitzgerald's recurrent themes of romance and money.

Questions and Exercises: Money, and the pursuit of it, fascinated Fitzgerald. What kind of role did it play in his life and career? How did he write about it? Fitzgerald has been called a great American romantic writer. Describe events in Fitzgerald's stories and life which reflect his romantic ideas. What was Fitzgerald's view of the American Dream?

Listen to the description of America in the 1920's. In what ways was the country changing? How was business affecting American life? In your view, were the changes positive? Explain.

Vocabulary/phrases: Give the meaning of these words and phrases and the way they relate to Fitzgerald's writing.

ambivalence
irony
ineffable
epitome
meglamaniacal
sordid
pecuniary
conspicuous spending
denouement
indigenous
poetic justice

"Let me tell you about the very rich. They are different from you and me . . . they think deep in their hearts that they are better than we are."
"Like the stars in Hollywood, you too may see for yourself that your skin becomes lovelier each day on a diet of Sunray."
"There was a feeling of confidence . . . that God, J.P. Morgan, and the Republican Party were going to take care of everything."
"Virtue was rewarded by money, vice punished by the loss of money."

LESSON 5
PART 1
Lost and Lucky

Summary: To Fitzgerald and other American writers and artists, the Jazz Age was an exciting time. They thrived in an atmosphere which encouraged hard work, talent, and good times. But they became disenchanted with traditional American social and political values that conflicted with their new freedoms. They began to see America as anti-intellectual, anti-artistic, and super-pious.

As a result, many of them fled to France which was becoming an international mecca for the arts. Paris and the Rivera, especially, were centers for these talented people. This presentation is a scrapbook of the "lost generation"—those who went into artistic exile in Europe after World War I.

LESSON 5
PART 2
One Trip Abroad

Summary: A young American couple, Nelson and Nicole Kelly, goes abroad to become artists and to live the beautiful life. But they become bored and self-indulgent. They never realize that creativity takes not only talent but energy and commitment. They allow themselves to drift along without control of their lives. Another couple, unidentified until the end, moves through the story with the Kelly's.

Objectives: To understand the reasons American artists of the 1920's became dissatisfied with the United States and sought the creative atmosphere of France. To become acquainted with the talented and gifted people who comprised the expatriate colony in France.

Questions and exercises: Listen to the documentary and identify the American expatriates. Who were they? Why did they leave the United States and go abroad? What was the artistic climate in France in the 1920's and why was it so attractive to creative people? How did Fitzgerald fit into the artistic community in France? Why did he go? Did he create the movement to go abroad or did he follow it?

Vocabulary/phrases: Give the meaning of these words and phrases and the way they relate to Fitzgerald's writing.

Billy Sunday
Anti-saloon League
19th Amendment
Red scare
Model T
expatriate
rendezvous
Edna St. Vincent Millet
James Joyce
Ernest Hemingway
surrealistic
chic
diletante
lost generation

"As America became prosperous, it became pious."
"Life in America was dominated by Main Street."
"Fitzgerald was an actor in love with his own act."
"It (France in the 1920's) was a place where it didn't help you to have an awful lot of money, but it helped you to have an awful lot of talent."

LESSON 6
PART 1
The End of an Era

Summary: The 1920's and the Jazz Era seemed to come to an end in a confusion of economic prosperity and hysteria. Charles Lindbergh's flight across the Atlantic seemed to symbolize the end of the era. The Depression came and the good times were over.

America and Americans were deeply affected by the changes, including the writers. Many writers tried to search the American soul for answers to the economic calamity. Fitzgerald seemed to have difficulty dealing with an America he no longer understood; it no longer glittered like it once did. His personal life was in turmoil and his presence in American literature was beginning to fade.

LESSON 6
PART 2
Family in the Wind

Summary: Set in the depression in a small Alabama town, this story symbolizes Fitzgerald's declining career after the Jazz Age and his bright hope for his future. The main character is a former surgeon whose reliance on alcohol ("artificial courage") cost him his career. He moved to a small town to operate an apothecary shop and to "get on simple terms with my neighbors." Catastrophe in the form of violent tornadoes forces the doctor to utilize his training to help those in need. He takes resposibility for an orphan who has special meaning for him. He gives up alcohol and faces the future optimistically.

Objective: To understand the causes and effects of the Depression. To relate the Depression and the end of the Jazz Age to Fitzgerald's career and personal life.

Question and exercises: Listen to the song, "Brother Can You Spare a Dime?" What does it say about America from the end of World War I until the Depression? Fitzgerald's personal and professional life seemed to mirror the ups and downs of the period in which he lived. Explain. Charles Linbergh's flight across the Atlantic is described as a last romantic adventure of the Jazz Age. Explain. Listen to the description of the Depression. What was it like? What were its causes? How did it effect ordinary people? How did it effect many American writers? How did Fitzgerald react to it?

Vocabulary/phrases: Give the meaning of these words and phrases and the way they relate to Fitzgerald's writing.

schizophrenia
Wall Street crash
neurosis
The Spirit of St. Louis
imbecillic
The New Deal
ammenity
alcoholic
cirrhosis of the emotions
altruistic
calamity
apothecary

"We've been so busy the last few years getting radios and bathtubs and facial cremes and straight eights that we forgot to see if we had any bacon and beans."
"America's highest-paid short story writer in the 1920's would become its most famous forgotten author in the 1930's."
"It seemed like a doomed marriage in retrospect."
"The Depression became an emotional and psychological state as well as an economic condition."

LESSON 7
PART 1

Summary: When Fitzgerald's *Tender is the Night* was published in 1934, it was universally criticized by reviewers and rejected by readers. Fitzgerald was accused of showing off the privileged class during a time of deprivation for the masses. Actually the novel was critical of the rich but, still it indicated that Fitzgerald had lost touch with America. He was once successful because he was seen as the spokesman of a fast-paced, fantasy-loving, rebellious society. By the 1930's, America had changed drastically. While other writers focused on social problems and the common man, Fitzgerald's themes seemed still rooted in the privileged past and his popularity and fortunes declined.

LESSON 7
PART 2
Financing Finnegan

Summary: This story is Fitzgerald's joke on himself, his publishers, and his popularity. It is his way of stepping back from his own image and laughing at his problems: lack of money, excessive drinking, exaggerated attention from the media. But there is a serious note: an expression of faith in his ability as a writer and some hope that his career will get better.

Objective: To show that in the 1930's Fitzgerald was considerably out of tune with the times: during a period of economic failure and widespread suffering, he continued to write romantic stories about the America Dream of success. To illustrate that other American writers such as John Steinbeck, Jame Agee, and Ernest Hemmingway, were accurately reflecting the popular moods and tastes of the times.

Questions and exercises: Listen to the song, "Which Side Are You On?" Considering the times, what is its meaning? Listen to "Financing Finnegan." In what ways did Fitzgerald poke fun at himself and others? Although the story is a comedy, is there any seriousness also? Why did Fitzgerald's writing decline in popularity during the 30's? Listen to the excerpt from *Tender Is the Night*. It was published during the Depression. Was it out of touch with the realities of the period? In the 1930's, Fitzgerald said he was caught between two conflicting, moralistic periods. What do you think he meant?

Vocabulary/phrases: Give the meaning of these words and phrases and the way they relate to Fitzgerald's writing.

proletariate
John Dos Passos
Studs Lonnigan
James Agee
sharecroppers
The Grapes of Wrath
Edmund Wilson
John L. Lewis
denigrate

"All over Alabama, the lamps are out . . . the fields lie there with nothing at work in them."
"Suddenly, it was smart to be Marxist."
"I can only write one way because my ideas won't change."
"I talk with the authority of failure; Ernest (Hemmingway) with the authority of success."

LESSON 8
PART 1
The Last of the Novelists

Summary: This final presentation traces Fitzgerald's last years; he spent them in Hollywood. He saw the movie industry as a continuation of his glory years of the 20's and hoped to use movies as a medium to continue his early successes. But moviemakers did not accept his writing style and he was unable to adapt to their writing demands. He had little success as a screen writer and was dropped by the studios. Although his personal problems continued—debts, drinking, Zelda's illness—he began work on a novel, *The Last Tycoon*, which many critics thought would be his best. It was unfinished when he died in 1940. Looking back, his life resembles a story he could have written.

LESSON 8
PART 2
The Lost Decade

Summary: (This part is narrated by Studs Terkel.) Louis Trimble is a talented person who has created nothing for ten years; he was a drunk for an entire decade. But, finally, he is able to find himself and his talent. He is re-born in a sense, seeing things with new eyes, confident and certain that he will be able to carry on now. This story, written in his last years, is a touching statement of optimism by Fitzgerald.

Objective: To examine the role of movies in American cultural life in the 1930's. To understand Fitzgerald's fascination with movies as a means of expressing his interpretation of American society.

Questions and excercises: Movies were tremendously popular during the 1930's. Why? Who were the stars? What were the major themes? Why was Fitzgerald so attracted to movies as a medium for his stories? At the end of his life, had Fitzgerald's view of American society changed or basically stayed the same? What was the theme of *The Last Tycoon*? How was it similar to themes in other works by Fitzgerald? Could Fitzgerald have been a character in one of his own stories? Explain. How does his personal history resemble the times in which he lived?

Vocabulary/phrases: Give the meaning of these words and phrases and the way they relate to Fitzgerald's.

materialism
irridescence
naive
Clark Gable
Mae West
William Faulkner
talkies
endemic
insipient
incipient
aesthetic
inimitable
Sheila Graham
Monroe Starr
nostalgic
metier
dissolute

"Quite frankly, I thought he (Fitzgerald) was overly romantic . . . almost naive."
"Americans caught in the Depression enjoyed some of their happiest moments in the darkness of movie theatres."
"I'll always feel he (Fitzgerald) was the keynote and prophet of this generation."
"His (Fitzgerald's) metier as bitter and ironic and spectacular and inviting. So was life."